A

Classical Dictionary of

Hindu Mythology and Religion

Geography, History and Literature

John Dowson



D.K. Printworld's Edition

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by

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NOTE FROM THE PUBLISHERS

It is often found that scholars and students of Indic studies are confronted with a variety of transliteration schemes in various publications which perplex and confuse them in their attempt to correctly grasp the transliteration of Indic sounds into English. There is a need for a system of transliteration that would accurately render the Indic words into English and provide something like a standard for transliteration in the case of future works on Indic studies. The basic purpose of our recomposing of this 'Classical Dictionary of Hindu Mythology and Religion' is to fulfil this need; to familiarise the reader with the correct transliteration of the Sanskrit alphabet into English. We believe that there cannot be a better place to attempt this exercise than a fundamental work such as a Dictionary, and that too one on Hindu mythology and religion, a topic no doubt basically essential for students of Indology.

Diacritical marks have been used in this edition to distinguish the various sounds of the Sanskrit alphabet as against, in the original edition, italicisation of English letter which in combination produce the required sound in Sanskrit. These discriminative signs rule out any confusion arising from combinations of English letter and sounds.

The proper names, Indic terms and concepts are i
edition to demarcate them as belonging to the classical language. In the case of plural forms denoted by 's' or 'es' suffixed to the Indic words, the 's' and 'es' are left unitalicised to indicate the plural sense. For instance, in *Puranas*, the 's' is not italicised.

Many Sanskrit words in hyphenated form in the original edition

appear here without being split by the hyphens, as there is no reason for retaining most of the hyphens within the Indic words and also in order to avoid complicated conjunctive Indic words.

We hope these changes would make the Dictionary more lively to the scholars and students of Indology.

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A Request

While recomposing the text we have been conscious enough to avoid misprints. Still a few errors might have gone unnoticed. We would be grateful to the users for calling our attention to such misprints/errors to help us rectify these in the future editions.

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PREFACE

In this work an endeavour has been made to supply the long-felt want of Hindu Classical Dictionary. The late Professor Wilson projected such a work, and forty years ago announced his intention of preparing one for the Oriental Translation Fund, but he never accomplished his design This is not the first attempt to supply the void. Mr. Garrett, Director of Public Instruction in Mysore, published in India a few years ago a "Classical Dictionary of India", but it is of a very miscellaneous character, and embraces a good deal of matter relating to the manners and customs of the present time. It has not obtained favour in Europe, and it cannot be considered as any obstacle in the way of a more complete and systematic work.

The main portion of this work consists of mythology, but religion is bound up with mythology, and in many points the two are quite inseparable. Of history, in the true sense, Sanskrit possesses nothing, or next to nothing, but what little has been discovered here finds its place. The chief geographical names of the old writers also have received notice, and their localities and identifications are described so far as present knowledge extends. Lastly, short descriptions have been given of the most frequently mentioned Sanskrit books, but only of such books as are likely to be found named in the works of European writers.

It must be understood from the first that this work is derived entirely from the publications of European scholars. I have not resorted to original Sanskrit authorities. My remaining span of life would at the best be quite insufficient for an investigation of their manifold and lengthy volumes. But I have gleaned from many European writers, and have sought to present a summary of the present condition of our knowledge of the religion and mythology of Ancient India.

The work is no doubt very defective The full harvest of Sanskrit learning has not yet been gathered in, but the knowledge which has been stored by former labourers ought to be made readily available for the service of their successors, to lighten their labours and strengthen them for onward progress There is nothing in this book for which authority is not to be found in some one or more of the many works upon Hindu literature and religion, but the aim has been to condense and bring together in a compact form that information which lies scattered in many volumes Hindu mythology is so extensive, and the authorities are often so at variance with each other that I cannot but feel diffident of the success of my labours. I have worked diligently and carefully, I hope also intelligently, but mistakes have no doubt been made, and it may be that matters have been passed over which ought to have been recorded, and others have been printed which might well have been left unnoticed But while I have not expectation of any near approach to perfection, I do hope that a good beginning has been made, and that a basis has been laid on which a greater and more worthy structure may hereafter be raised. If the work is received with anything like favour, I shall be constantly on the watch to improve it, and honest criticism will be welcomed and carefully considered

The book would be more valuable and interesting were it well illustrated with plates and cuts, but the work is a speculative one, and does not directly appeal to a large field of students and readers. The expense of befitting illustrations would be heavy, too great to be at once ventured upon. But if the work is approved, and illustrations are desired, an attempt will be made to supply the want by a series of plates containing a selection of subjects from the stores of our museums and from other sources.

It is unnecessary to specify all the works that have been used in the compilation of this book. Some have been referred to occasionally, but the mainstays throughout have been the "Original Sanskrit Texts" of Dr. Muir and the works of the late Professor H.H. Wilson, including his translation of the *Ṛgveda*, and more especially that of the *Viṣṇu Purāṇa*, republished with additional notes by Dr. FitzEdward Hall. I have also levied numerous contributions from the writings of Williams, Max Müller, Roth, Böhthlingk, Lassen, Weber, Whitney. Wollheim da Fonseca, and many others too numerous to mention.

INTRODUCTION

The Āryan settlers on the banks of the Indus and in the land of the Five Rivers were possessors of a large number of hymns addressed to the elements and powers of nature. Some of these hymns they no doubt brought from their earlier homes in the West, but others were composed after they had reached the land of their adoption. These ancient hymns cover a long period, the length and the era of which can only be conjectured, but fifteen hundred years before Christ is about the mean of the various ages assigned to them. The hymns form what is called the *Ṛgveda Saṃhita*, a collection which embraces all the extant compositions of the early Āryans. It is the *Ṛgveda* which is of primary importance in Hindu religion and mythology; the other Vedas are later in date, and the second and third Vedas consist almost exclusively of hymns derived from the *Ṛg*, but specially arranged for religious purposes. The fourth or *Atharvaveda* borrows less from the *Ṛgveda*, but it is considerably later in date, and is of a different character.

The Āryan hymns of the Veda embody the ideas of the Indian immigrants. These ideas were inherited from their forefathers. They were originally the property of the united progenitors of the Āryan races, and the offshoots of this great human stock have spread their primitive ideas over a large portion of the earth. In the Vedic hymns the ideas and myths appear in their simplest and freshest forms, directly connected with the sources from which they sprang by clear ties of language. Comparative philology and mythology go hand in hand; and as the language of the Vedas has proved the great critical instrument in the construction of the science of philology, so the simple myths of the Vedic hymns

furnish many clues for unravelling the science of mythology. For where the etymology of a mythic name or term yields a distinct sense of its meaning, the origin of the myth is not far to seek. The language of the Vedas has in many instances supplied this clue, and led to a definite comprehension of what was previously hidden and obscure. The Vedic hymns have preserved the myths in their primitive forms, and, says Max Muller, "Nowhere is the wide distance which separates the ancient poems of India from the most ancient literature of Greece more clearly felt than when we compare the growing myths of the Veda with the full-grown and decayed myths on which the poetry of Homer is founded. The Veda is the real Theogony of the Aryan races, while that of Hesiod is a distorted caricature of the original image."

The Āryan settlers were a pastoral and agricultural people, and they were keenly alive to those influences which affected their prosperity and comfort. They knew the effects of heat and cold, rain and drought, upon their crops and herds, and they marked the influence of warmth and cold, sunshine and rain, wind and storm, upon their own personal comfort. They invested these benign and evil influences with a personality, and behind the fire, the sun, the cloud, and the other powers of nature, they saw beings who directed them in their beneficent and evil operations. To these imaginary beings they addressed their praises, and to them they put up their prayers for temporal blessings. They observed also the movements of the sun and moon, the constant succession of day and night, the intervening periods of morn and eve, and to these also they gave personalities, which they invested with poetical clothing and attributes. Thus, observant of nature in its various changes and operations, alive to its influences upon themselves, and perceptive of its beauties, they formed for themselves deities in whose glory and honour they exerted their poetic faculty. They had no one god in particular, no superior deity guiding and controlling the rest, but they paid the tribute of their praise to the deity whose bounties they enjoyed, or whose favours they desired for bodily comfort. They lauded also in glowing language the personifications of those beauties of nature which filled their minds with delight and kindled the poetic fire. So each of the deities in turn received his

meed of praise, and each in his turn was the powerful god, able to accomplish the desires of his votary or to excite a feeling of awe or admiration.

Thus, there were many distinct deities, and each of them had some general distinctive powers and attributes; but their attributes and characters were frequently confounded, and there was a constant tendency to elevate now this one now that one to the supremacy, and to look upon him as the Great Power. In course of time a pre-eminence was given to a triad of deities, foreshadowing the Trimurti or Trinity of later days In this triad Agni (Fire) and Surya (the Sun) held a place, and the third place was assigned either to Vayu (the Wind) or to Indra (god of the sky) Towards the end of the *Ṛgveda Samhita*, in the hymns of the latest date, the idea of one Supreme Being assumed a more definite shape, and the Hindu mind was perceiving, even if it had not distinctly realised, the great conception

As the Vedic hymns grew ancient, ritual developed and theological inquiry awoke. Then arose what is called the *Brāhmana* portion of the Veda This consists of a variety of compositions, chiefly in prose, and attached to the different *mantras*. Ritual and liturgy were the chief objects of these writings, but traditions were cited to enforce and illustrate, and speculation was set at work to explain, the allusions of the hymns. The simplicity of the Vedic myths gradually became obscured, the deities grew more personal, and speculations as to the origin of the world and of the human race invested them with new attributes. Later on, in the *Āranyakas* and Upanisads, which form part of the collective *Brāhmana*, a further development took place, but principally in a philosophical direction.

Between the times of the *Samhita* and of the *Brāhmana* the conception of a Supreme Being had become established. The *Brāhmanas* recognise one Great Being as the Soul of the Universe, and abound with philosophical speculations as to the work of creation and the origin of man. A golden egg was produced in the universal waters, from which in course of time came forth Prajāpati, the progenitor --- or, the quiescent Universal Soul, Brahmā, took a creative form as Brahmā the Prajāpati. From the Prajāpati, or great progenitor, there was produced a daughter,

and by her he was the father of the human race The explanations and details of this connection vary, but there is a general accord that the Prajāpati was the progenitor of all mankind by a female produced from himself. Before the times of the *Brahmanas* some of the old myths of the hymns had crystallised, the personifications had become more distinct, and the ideas from which they had been developed had grown hazy or were quite forgotten Philosophy speculated as to the origin of the world, theories were founded upon etymologies, and legends were invented to illustrate them. These speculations and illustrations in course of time hardened into shape, and became realities when the ideas which gave them birth were no longer remembered and understood. The priestly order had advanced in power, and had taken a more prominent and important position, but the ksatriya or second class held a high place, and asserted something like an equality with the brāhmaṇas even in matters of learning.

Another interval elapsed between the days of the *Brahmana* and of Manu. The theory of the golden egg is held by Manu, and he calls the active creator who was produced from it Brahma and Nārāyaṇa, the latter name being one which was afterwards exclusively appropriated by Viṣṇu. But the most remarkable change observable in Manu is in the condition of the people, in the great advancement of the Brāhmanical caste, the establishment of the four great castes, and the rise of a number of mixed castes from cross intercourse of these four. In a hymn called *Puruṣa-sūkta*, one of the latest hymns of the *Ṛgveda*, there is a distinct recognition of three classes, brāhmaṇas, kṣatriyas, and vaiśyas, and these appear more distinctly in the *Brāhmana*, but no mention of the śūdras and mixed castes has been found before the work of Manu.

The *Rāmāyaṇa* and *Mahābhārata* are poems of the heroic age, and though they are full of marvels, they deal more with the actions of mortal men and romantic creations than the might and majesty of the gods. The old deities of the Vedas have retired into the background, and some have disappeared altogether. Indra retains a place of some dignity; but Brahmā, Śiva, and Viṣṇu have, in the Epics, risen to the chief place. Even of these three, the first is comparatively insignificant. His work of creation was over,

and if he was ever an object of great adoration, he had ceased to be so Visnu and Śiva both appear in these poems, and although Visnu is the god who holds the most prominent place, still there are many passages in which Śiva is elevated to the supreme dignity. The Visnu who, in the Vedas, was the friend and companion of Indra and strode over the universe, has become the great deity of preservation, and the terrible and howling Rudra is now Śiva, the deity of destruction and renovation Each of these two gods in his turn contends with and subdues the other; now this, now that, receives the homage of his rival, and each in turn is lauded and honoured as the chief and greatest of gods.

The *avataras* or incarnations of Viṣnu assume a prominent place in the poems, and still more so in the Purānas. The first three, the Fish, the Tortoise, and the Boar, have a cosmical character, and are foreshadowed in the hymns of the Vedas. The fourth, or man-lion, seems to belong to a later age, when the worship of Viṣnu had become established. The fifth, or dwarf, whose three strides deprived the *asuras* of the dominion of heaven and earth, is in its character anterior to the fourth *avatāra*, and the three strides are attributed to Viṣṇu in the Veda. The fifth, sixth, and seventh, Paraśurāma, Rāmacandra, and Kṛṣṇa, are mortal heroes, whose exploits are celebrated in these poems so fervently as to raise the heroes to the rank of gods. The ninth *avatāra*, Buddha, is manifestly and avowedly the offspring of the preaching of Buddha; and the tenth, Kalki, is yet to come.

When we reach the Purāṇas there is found a very different condition of things. The true meaning of the Vedic myths is entirely lost, their origin is forgotten, and the signification and composition of many of the mythic names are unknown. Marvellous legends have gathered round the favourite divinities, and many more have been built upon fanciful etymologies of the old names. The simple primitive fancies suggested by the operations of nature have disappeared, and have been supplanted by the wild imaginings of a more advanced civilisation, but of a more corrupt state of society and religion. The Trimūrti or triad of deities has assumed a distinct shape, and while Brahmā has quite fallen into obscurity, Viṣṇu and Śiva have each become supreme in the belief of their respective followers. Viṣnu, in his youthful form Kṛṣṇa,

is the object of a sensuous and joyous worship The gloomy and disgusting worship of Śiva, in his terrible forms, has grown side by side with it. The worship of his fierce consort, Devī, has become established, and the foundation has been laid of the obscene and bloody rites afterwards developed in the Tantras.

The Veda, in modern Hinduism, is a mere name, — a name of high authority, often invoked and highly reverenced, – but its language is unintelligible, and its gods and rites are things of the past. The modern system is quite at variance with the Vedic writings out of which it grew, and the descendant bears but few marks of resemblance to its remote ancestor.

The Purāṇas and later writings are the great authorities of modern Hinduism; their mythology and legends fill the popular mind and mould its thoughts. The wonderful tales of the great poems also exercise a great influence. The heroes of these poems are heroes still; their exploits, with many embellishments and sectarial additions, are recounted in prose and verse, and the tales of Rāma and the Pāṇdavas, of Hanumat and Rāvana, are still read and listened to with wonder and delight. A host of legends has grown up around the hero Kṛsna; they attend him from his cradle to his pyre; but the stories of his infancy and his youth are those which are most popular, and interest all classes, especially women and young people. The mild and gentle Rāma, 'the husband of one wife', pure in thought and noble in action, is in many places held in the highest honour, and the worship paid to him and his faithful wife Sītā is the purest and least degrading of the many forms of Hindu worship.

This later mythology, with its wonders and marvels, and its equally marvellous explanations of them, is the key to modern Hinduism. It is curious to trace its descent, to contrast such legends as are traceable with their simple beginnings in the Vedic hymns, and so to follow the workings of the mind of a great people through many centuries. Such a survey supplies important and interesting matter for the history of religion, and gives a clear and complete view of the degradation of a mythology. But for the purposes of comparative mythology the Paurāṇik legends are of trifling importance. The stories of the Epic poems even are of no great value. It may be, as has been maintained, that they "are

simply different versions of one and the same story, and that this story has its origin in the phenomena of the natural world and the course of the day and the year", but still they are of later date, and afford no direct clue for unravelling the mythology of the Āryan nations.

The most ancient hymns of the *Ṛgveda* are the basis upon which comparative mythology rests, and they have already supplied the means of unfolding the real source and signification of several Greek and Zoroastrian myths. The science is young, and has a wide field before it Some of its results are beyond doubt, but there are other deductions which have not advanced as yet beyond conjecture and speculation. In the present work some of the more obvious identifications, or proposed identifications, have been mentioned as occasion offered; in a work of reference like this it would be out of place to have done more. The reader who wishes to pursue the study must consult the writings of Max Müller and the "Aryan Mythology" of the Rev. Sir George Cox. In them and in the books to which they refer he will find ample information, and plenty of materials for investigation and comparison.

TRANSLITERATION AND PRONUNCIATION

VOWELS

SHORT	LONG
a as in America	ā as in last
i as in pin.	ī as in police.
u as in put.	ū as in rule.
ṛ as in rill.	ṝ as in chagrin.

The vowel *ḷr* will not be met with.

DIPHTHONGS

e as in ere or fête.

ai as in aisle.

o as in so.

au as ou in house.

CONSONANTS

Guttural	k	kh	g	gh	ṅ
Palatal	c	ch	j	jh	ñ
Cerebral	ṭ	ṭh	ḍ	ḍh	ṇ
Dental	t	th	d	dh	n
Labial	p	ph	b	bh	m
Semi-vowels	y	r	l	v,w	
Sibilants	ś	s,s Aspirate h Visarga ḥ Anusvāra ṁ			

To the uninitiated Englishman the chief difficulty lies in the short

'a', the primary inherent vowel of the Sanskrit, pronounced as in the word 'America'. The English alphabet has no distinct letter for this sound, but uses every one of its vowels in turn, and some even of its double vowels to represent it, so it is the 'a' and 'e' in 'servant', the 'i' in 'bird', the 'o' in 'word', the 'u' in 'curd', the 'y' in 'myrtle', and the 'ea' in 'heard'. The Sanskrit short 'a' has this sound invariably, and unaffected by any combination of consonants; so Sanskrit *barn* must be pronounced not as the English 'barn' but as 'burn'. The pronunciation of the other vowels is sufficiently obvious The vowel *ri* is represented as *ṛ*.

The guttural nasal is used only in combination with a guttural letter ('nk' or 'ng'); the palatal nasal is used only with palatals ('ñc' and 'ñj'), and no other nasal can be combined with these letters. The *anusvāra*, and the *anusvāra* only, is used before the sibilants and 'h', so with ś, s, s, h and h, the nasal is the *anusvāra*. The letter m before a semi-vowel may be represented either by m or *anusvāra*.

Of the pronunciation of the nasals it is only necessary to notice the *anusvāra*. This, with a sibilant, is a simple n, but before h it is like ng or the French n in *bon*; so the Sanskrit *Sinha*, in the modern derivative tongues, is written and pronounced Singh.

The aspirates are simple aspirations of their respective consonants, and make no other change of their sounds; so 'th' is to be pronounced as in the words 'at home', and 'ph' as in 'uphill', never as in 'thine' and in 'physic'. The letter 'g' is always hard as in 'gift'. The palatals are the simple English sounds of 'c' and 'j' as in 'church' and 'just'. The cerebrals and the dentals are similar letters, but the former and drawn from the roof of the mouth and the latter from the tips of the teeth. In 'train' and 'drain' we have cerebrals; in 'tin' and 'due' we have dentals, or an approach to them. The ordinary English 't' and 'd' are more cerebral than dental, and the natives of India in transcribing English names use the cerebrals for the English 't' and 'd'. The palatal sibilant 'ś' has a sound intermediate between 's' and 'sh', resembling the double 'ss' in 'session'. The *visarga*, the final '*h*', has no distinct enunciation, but it is nevertheless a real letter, and changes in certain positions into 's' and 'r'. Thus, the name Śunahśephas is sometimes written Śunaśśephas.

[In French the palatal 'c' is represented by 'tch' and the 'j' by 'dj'. In German the 'c' is expressed by 'tsch' and the 'j' by 'dsch' These very awkward combinations have induced Max Müller and others to use an italic '*k*' and '*g*' instead of them.]

Some words will be found with varying terminations, as 'Hanumat' and 'Hanumān,' 'sikhandin' and 'Śikhandi'. The explanation of this is that Sanskrit nouns have what is called a crude form or stem independent of case termination, and the nominative case very frequently differs from it. So 'Hanumat' and 'Sikhaṇḍin' are crude forms; 'Hanumān' and 'Sikhandī' are their nominative cases There are other such variations which need not be noticed.

The letters b and v are often interchanged, so words not found under the one letter should be sought for under the other.

HINDU CLASSICAL DICTIONARY

ĀBHĀSVARAS. A class of deities, sixty-four in number, of whose nature little is known.

ABHIDHĀNA. A dictionary or vocabulary. There are many such works. One of the oldest of them is the *Abhidhāna-ratnamālā* of Halāyudha Bhaṭṭa (*circa* seventh century), and one of the best is the *Abhidhāna Cintāmani* of Hemacandra, a Jaina writer of celebrity (thirteenth century). The former has been edited by Aufrecht; the latter by Colebrooke and by Bohtlingk and Rieu.

ABHIMĀNĪ. Agni, the eldest son of Brahmā. By his wife Svāhā he had three sons, Pāvaka, Pavamāna, and Śuci. "They had forty-five sons, who, with the original son of Brahmā and his three descendants, constitute the forty-nine fires." (*see* Agni)

ABHIMANYU. Son of Arjuna by his wife Subhadrā, and known by the metronymic Saubhadra. He killed Laksmaṇa, the son of Duryodhana, on the second day of the great battle of the Mahābhārata, but on the thirteenth day he himself fell fighting heroically against fearful odds. He was very handsome. His wife was Uttarā, daughter of the Rājā of Virāṭa. His son, Parikṣit, succeeded to the throne of Hastināpura.

ABHĪRA, ĀBHĪRA. A cowherd; according to Manu the offspring of a brāhmana by a woman of the Ambaṣṭha or medical tribe. A people located in the north of India along the Indus. There has been a good deal of misapprehension respecting this people. Hindu writers have described them as living in the north and in the west, the quarter varying according to the locality of the writer, and translators have mixed them up with a neighbouring people, the śūdras, sometimes called śūras, with whom they are

generally associated, and have called them Surabhiras Their modern representatives are the Ahirs, and perhaps there is something more than identity of locality in their association with the śūdras. It has been suggested that the country or city of the Abhīras is the *Ophir* of the Bible

ABHIRĀMA-MAṆI. A drama in seven acts on the history of Rama, written by Sundara Miśra in AD 1599 "The composition possesses little dramatic interest, although it has some literary merit " -- *Wilson*.

ĀCĀRA. 'Rule, custom, usage'. The rules of practice of castes, orders, or religion There are many books of rules which have this word for the first member of their titles, as *Acara-candrika*, 'moonlight of customs', on the customs of the sudras, *Acaradarsa*, 'looking-glass of customs'; *Ācāra-dipa*, 'lamp of customs', &c., &c.

ĀCĀRYA. A spiritual teacher or guide. A title of Drona, the teacher of the Pāṇḍavas.

ACYUTA. 'Unfallen'; a name of Visnu or Kṛsna. It has been variously interpreted as signifying "he who does not perish with created things", in the *Mahābhārata* as "he who is not distinct from final emancipation", and in the *Skanda Purāna* as "he who never declines (or varies) from his proper nature".

ADBHUTA-BRĀHMAṆA. 'The *Brahmana* of miracles.' A *Brāhmaṇa* of the *Sāmaveda* which treats of auguries and marvels. It has been published by Weber.

ADHARMA. Unrighteousness, vice; personified as a son of Brahmā, and called "the destroyer of all beings".

ADHIRATHA. A charioteer. The foster-father of Karna, who according to some was the king of Anga, and according to others the charioteer of King Dhṛtarāṣṭra; perhaps he was both.

ADHVARYU. A priest whose business it is to recite the prayers of the *Yajurveda*.

ADHYĀTMAN. The supreme spirit, the soul of the universe.

ADHYĀTMA RĀMĀYAṆA. A very popular work, which is considered to be a part of the *Brahmāṇḍa Purāṇa*. It has been printed in India. (*see* Rāmāyana)

ĀDI-PURĀṆA. 'The first Purāna', a title generally conceded to the *Brahma Purāna*.

ADITI 'Free, unbounded'. Infinity; the boundless heaven as compared with the finite earth, or, according to Max Muller, "the visible infinite, visible by the naked eye; the endless expanse beyond the earth, beyond the clouds, beyond the sky" In the *Ṛg-veda* she is frequently implored "for blessings on children and cattle, for protection and for forgiveness". Aditi is called Deva-mātṛ, 'mother of the gods', and is represented as being the mother of Daksa and the daughter of Daksa On this statement Yāska remarks in the *Nirukta*: "How can this be possible? They may have had the same origin; or, according to the nature of the gods, they may have been born from each other, have derived their substance from one another." "Eight sons were born from the body of Aditi, she approached the gods with seven but cast away the eighth, Mārtanda (the sun)." These seven were the Ādityas. In the *Yajurveda* Aditi is addressed as "Supporter of the sky, sustainer of the earth, sovereign of this world, wife of Visnu"; but in the *Mahābhārata* and *Rāmayana*, as well as in the Purānas,Visnu is called the son of Aditi. In the *Visnu Purāna* she is said to be the daughter of Dakṣa and wife of Kaśyapa, by whom she was mother of Visnu, in his dwarf incarnation (wherefore he is sometimes called Āditya), and also of Indra, and she is called "the mother of the gods" and "the mother of the world" Indra acknowledged her as mother, and Visnu, after receiving the adoration of Aditi, addressed her in these words: "Mother, goddess, do thou show favour unto me and grant me thy blessing." According to the *Matsya Purāna* a pair of ear-rings was produced at the churning of the ocean, which Indra gave to Aditi, and several of the Purāṇas tell a story of these ear-rings being stolen and carried off to the city of Prāgjyotiṣa by the *asura* king Naraka, from whence they were brought back and restored to her by Kṛṣṇa. Devaki, the mother of Kṛsna, is represented as being a new birth or manifestation of Aditi. *see* Max Muller's *Ṛgveda*, i. 230; Muir's *Texts*, iv.11. v.35.

ĀDITYA. In the early Vedic times the Ādityas were six, or more frequently seven, celestial deities, of whom Varuna was chief; consequently he was *the* Āditya. They were sons of Aditi, who had

eight sons, but she approached the gods with seven, having cast away the eighth, Mārtanda (the sun) In after-times the number was increased to twelve, as representing the sun in the twelve months of the year. Āditya is one of the names of the sun. Dr. Muir quotes the following from Professor Roth: "There (in the highest heaven) dwell and reign those gods who bear in common the name of Ādityas. We must, however, if we would discover their earliest character, abandon the conceptions which in a later age, and even in that of the heroic poems, were entertained regarding these deities. According to this conception they were twelve sun-gods, bearing evident reference to the twelve months But for the most ancient period we must hold fast the primary signification of their name. They are the inviolable, imperishable, eternal beings Aditi, eternity, or the eternal, is the element which sustains or is sustained by them. . . . The eternal and inviolable element in which the Ādityas dwell, and which forms their essence, is the celestial light. The Ādityas, the gods of this light, do not therefore by any means coincide with any of the forms in which light is manifested in the universe. They are neither sun, nor moon, nor stars, nor dawn, but the eternal sustainers of this luminous life, which exists, as it were, behind all these phenomena."

The names of the six Ādityas are Mitra, Aryaman, Bhaga, Varuna, Dakṣa, and Amśa. Daksa is frequently excluded, and Indra, Savitṛ (the sun), and Dhātṛ are added. Those of the twelve Ādityas are variously given, but many of them are names of the sun.

ĀDITYA PURĀṆA. One of the eighteen Upa-purāṇas.

AGASTI, AGASTYA. A *ṛṣi*, the reputed author of several hymns in the *Ṛgveda*, and a very celebrated personage in Hindu story. He and Vasiṣṭha are said in the *Ṛgveda* to be the offspring of Mitra and Varuna, whose seed fell from them at the sight of Urvaśī; and the commentater Sāyaṇa adds that Agastya was born in a water-jar as "a fish of great lustre", hence he was called Kalaśīsuta, Kumbhasambhava, and Ghaṭodbhava. From his parentage he was called Maitrā-vāruṇī and Aurvasīya; and as he was very small when he was born, not more than a span in length, he was called Māna. Though he is thus associated in his birth with Vasiṣṭha, he is evidently later in date, and he is not one of the

Prajāpatis. His name Agastya, is derived by a forced etymology from a fable which represents him as having commanded the Vindhya mountains to prostrate themselves before him, through which they lost their primeval altitude; or rather, perhaps, the fable has been invented to account for his name. This miracle has obtained for him the epithet Vindhyakūta; and he acquired another name, Pitābdhi, or Samudraculuka, 'Ocean drinker', from another fable, according to which he drank up the ocean because it had offended him, and because he wished to help the gods in their wars with the *daityas* when the latter had hidden themselves in the waters. He was afterwards made regent of the star Canopus, which bears his name. The Purānas represent him as being the son of Pulastya, the sage from whom the *rākṣasas* sprang. He was one of the narrators of the *Brahma Purāna* and also a writer on medicine.

The *Mahabhārata* relates a legend respecting the creation of his wife. It says that Agastya saw his ancestors suspended by their heels in a pit, and was told by them that they could be rescued only by his begetting a son. Thereupon he formed a girl out of the most graceful parts of different animals and passed her secretly into the palace of the king of Vidarbha. There the child grew up as a daughter of the king, and was demanded in marriage by Agastya. Much against his will the king was constrained to consent, and she became the wife of the sage. She was named Lopāmudrā, because the animals had been subjected to loss (*lopa*) by her engrossing their distinctive beauties, as the eyes of the deer, &c. She was also called Kauśitakī and Varapradā. The same poem also tells a story exhibiting his superhuman power, by which he turned King Nahusa into a serpent and afterwards restored him to his proper form. (*see* Nahusa)

It is in the *Rāmāyaṇa* that Agastya makes the most distinguished figure. He dwelt in a hermitage on mount Kuñjara, situated in a most beautiful country to the south of the Vindhya mountains, and was chief of the hermits of the south. He kept the *rākṣasas* who infested the south under control, so that the country was "only gazed upon and not possessed by them". His power over them is illustrated by a legend which represents him as eating up a *rākṣasa* named Vātāpi who assumed the form of a

ram, and as destroying by a flash of his eye the *rākṣasa*'s brother, Ilvala, who attempted to avenge him. (*see* Vatāpi) Rama in his exile wandered to the hermitage of Agastya with Sita and Laksmaṇa. The sage received him with the greatest kindness, and became his friend, adviser, and protector. He gave him the bow of Visnu; and when Rāma was restored to his kingdom, the sage accompanied him to Ayodhyā

The name of Agastya holds a great place also in Tamil literature, and he is "venerated in the south as the first teacher of science and literature to the primitive Dravidian tribes"; so says Dr. Caldwell, who thinks "we shall not greatly err in placing the era of Agastya in the seventh, or at least in the sixth century B C. " Wilson also had previously testified to the same effect: "The traditions of the south of India ascribe to Agastya a principal share in the formation of the Tamil language and literature, and the general tenor of the legends relating to him denotes his having been instrumental in the introduction of the Hindu religion and literature into the Peninsula."

AGHĀSURA. (Agha the Asura.) An *asura* who was Kamśa's general. He assumed the form of a vast serpent, and Kṛsna's companions, the cowherds, entered its mouth, mistaking it for a mountain cavern: but Kṛṣṇa rescued them.

AGNĀYĪ. Wife of Agni. She is seldom alluded to in the Veda and is not of any importance

ĀGNEYA. Son of Agni, a name of Kārttikeya or Mārs; also an appellation of the *muni* Agastya and others.

ĀGNEYĀSTRA. 'The weapon of fire.' Given by Bharadvāja to Agniveśa, the son of Agni, and by him to Drona. A similar weapon was, according to the *Viṣnu Purāna*, given by the sage Aurva to his pupil King Sagara, and with it "he conquered the tribes of barbarians who had invaded his patrimonial possessions".

ĀGNEYA PURĀṆA. (*See* Agni Purāṇa).

AGNI. (Nom. Agnis = Ignis.) Fire, one of the most ancient and most sacred objects of Hindu worship. He appears in three phases — in heaven as the sun, in mid-air as lightning, on earth as ordinary fire. Agni is one of the chief deities of the Vedas, and great numbers of the hymns are addressed to him, more indeed

than to any other god He is one of the three great deities — Agni, Vāyu (or Indra), and Sūrya— who respectively preside over earth, air, and sky, and are all equal in dignity. "He is considered as the mediator between men and gods, as protector of men and their homes, and as witness of their actions; hence, his invocation at all solemn occasions, at the nuptial ceremony, &c. Fire has ceased to be an object of worship, but is held in honour for the part it performs in sacrifices." Agni is represented as having seven tongues, each of which has a distinct name, for licking up the butter used in sacrifices. He is guardian of the south-east quarter, being one of the eight *lokapālas* (q.v.), and his region is called Purajyotisa.

In a celebrated hymn of the *Ṛgveda* attributed to Vasiṣtha, Indra and other gods are called upon to destroy the Kravyāds 'the flesh-eaters', or *rākṣasa* enemies of the gods. Agni himself is also a Kravyād, and as such he takes an entirely different character. He is represented under a form as hideous as the beings he is invoked to devour. He sharpens his two iron tusks, puts his enemies into his mouth and swallows them. He heats the edges of his shafts and sends them into the hearts of the *rākṣasa*.

"He appears in the progress of mythological personification as a son of Angiras, as a king of the Pitṛs or Manes, as a Marut, as grandson of Śāndila, as one of the seven sages or *ṛṣis*, during the reign of Tāmasa the fourth Manu", and as a star. In the *Mahābhārata* Agni is represented as having exhausted his vigour by devouring too many oblations, and desiring to consume the whole Khāṇḍava forest as a means of recruiting his strength. He was prevented by Indra, but having obtained the assistance of Kṛsna and Arjuna, he baffled Indra and accomplished his object. In the *Visnu Purāna* he is called Abhimāni, and the eldest son of Brahmā. His wife was Svāhā; by her he had three sons, Pāvaka, Pavamāna, and Śuchi, and these had forty-five sons; altogether forty-nine persons, identical with the forty-nine fires, which forty-nine fires the *Vāyu Purāṇa* endeavours to discriminate. He is described in the *Harivaṁśa* as clothed in black, having smoke for his standard and head-piece, and carrying a flaming javelin. He has four hands, and is borne in a chariot drawn by red horses, and the seven winds are the wheels of his

car. He is accompanied by a ram, and sometimes he is represented riding on that animal. The representations of him vary.

The names and epithets of Agni are many — Vahni, Anala, Pāvaka, Vaiśvānara, son of Viśvānara, the sun; Abjahasta, 'lotus in hand'; Dhūmaketu,'whose sign is smoke'; Hutāśa or Huta-bhuj, 'devourer of offerings', Śuci or Śukra, 'the bright', Rohitāsva, 'having red horses'; Chāgaratha, 'ram rider'; Jātavedas (q.v); Saptajihvā, 'seven-tongued'; Tomaradhara, 'javelin-bearer'

AGNI-DAGDHAS. Pitṛs, or Manes, who when alive kept up the household flame and presented oblations with fire. Those who did not do so were called *An-agni dagdhas.* (*see* Pitṛs)

AGNI PURĀṆA This Purāna derives its name from its having been communicated originally by Agni, the deity of fire, to the *muni* Vasiṣtha, for the purpose of instructing him in the twofold knowledge of Brahmā. Its contents are variously specified as "sixteen thousand, fifteen thousand and fourteen thousand stanzas". This work is devoted to the glorification of Śiva, but its contents are of a very varied and cyclopaedical character. It has portions on ritual and mystic worship, cosmical descriptions, chapters on the duties of kings and the art of war, which have the appearance of being extracted from some older works, a chapter on law from the textbook of Yājnavalkya, some chapters on medicine from the Suśruta, and some treatises on rhetoric, prosody, and grammar according to the rules of Pingala and Pāṇini. Its motley contents "exclude it from any legitimate claims to be regarded as a Purāṇa, and prove that its origin cannot be very remote". The text of this Purāṇa has been in the *Bibliotheca Indica,* published and edited by Rājendra Lāl Mitra.

AGNIṢVĀTTAS. *Pitṛs* or Manes of the gods, who when living upon earth did not maintain their domestic fires or offer burnt-sacrifices. According to some authorities they were descendants of Marīci. They are also identified with the seasons. (*see* Pitṛs)

AGNIVEŚA. A sage, the son of Agni, and an early writer on medicine.

AHALYĀ. Wife of the *ṛṣi* Gautama, and a very beautiful woman. In the *Rāmāyana* it is stated that she was the first woman made

by Brahmā, and that he gave her to Gautama. She was seduced by Indra, who had to suffer for his adultery One version of the *Rāmāyaṇa* represents her as knowing the god and being flattered by his condescension; but another version states that the god assumed the form of her husband, and so deceived her. Another story is that Indra secured the help of the moon, who assumed the form of a cock and crowed at midnight. This roused Gautama to his morning's devotions, when Indra went in and took his place Gautama expelled Ahalyā from his hermitage, and deprived her of her prerogative of being the most beautiful woman in the world, or, according to another statement, he rendered her invisible She was restored to her natural state by Rāma and reconciled to her husband. This seduction is explained mythically by Kumarila Bhatta as Indra (the sun's) carrying away the shades of night — the name Ahalyā, by a strained etymology, being made to signify 'night'.

AHI. A serpent. A name of Vṛtra, the Vedic demon of drought: but Ahi and Vṛtra are sometimes "distinct, and mean, most probably, differently formed clouds". - *Wilson*.

AHICCHATRA, AHIKṢETRA. A city mentioned in the *Mahābhārata* as lying north of the Ganges, and as being the capital of Northern Pañcāla. It is apparently the Adisadra of Ptolemy, and its remains are visible near Rāmnagar.

AINDRI. 'Son of Indra.' An appellation of Arjuna.

AIRĀVATA. 'A fine elephant.' An elephant produced at the churning of the ocean, and appropriated by the god Indra. The derivation of this name is referred to the word Irāvat, signifying 'produced from water'. He is guardian of one of the points of the compass. (*see* Loka-pāla)

AITAREYA. The name of a *Brāhmaṇa*, an *Āranyaka*, and an Upaniṣad of the *Ṛgveda*. The *Brāhmana* has been edited and translated by Dr. Haug; the text of the *Āranyaka* has been published in the *Bibliotheca Indica* by Rājendra Lāla, and there is another edition. The Upaniṣad has been translated by Dr. Roer in the same series. "The *Aitareya Āraṇyaka* consists of five books, each of which is called Āraṇyaka. The second and third books

form a separate Upanisad, and a still further subdivision here takes place, inasmuch as the four last sections of the second book, which are particularly consonant with the doctrines of the Vedānta system, pass as the *Aitareyopanisad*. — *Weber*

AJA. 'Unborn.' An epithet applied to many of the gods. A prince of the Solar race, sometimes said to be the son of Raghu, at others the son of Dilīpa, son of Raghu. He was the husbsand chosen at her *svayamvara* by Indumatī, daughter of Rājā of Vidarbha, and was the father of Daśaratha and grandfather of Rāma The *Raghuvaṁśa* relates how on his way to the *svayamvara* he was annoyed by a wild elephant and ordered it to be shot. When the elephant was mortally wounded, a beautiful figure issued from it, which declared itself a *gandharva* who had been transformed into a mad elephant for deriding a holy man. The *gandharva* was delivered, as it had been foretold to him, by Aja, and he gave the prince some arrows which enabled him to excel in the contest at the *svayamvara*. When Daśaratha grew up, Aja ascended to Indra's heaven.

ĀJAGAVA. The 'primitive bow' of Śiva, which fell from heaven at the birth of Pṛthu.

AJĀMILA. A brāhmaṇa of Kannauj, who married a slave and had children, of whom he was very fond.

AJĀTAŚATRU. 'One whose enemy is unborn'. (1) A king of Kāśī, mentioned in the Upaniṣads, who was very learned, and, although a kṣatriya, instructed the brāhmana Gārgyabālāki. (2) A name of Śiva. (3) Of Yudhiṣṭhira. (4) A king of Mathurā who reigned in the time of Buddha.

AJAYAPĀLA. Author of a Sanskṛt vocabulary of some repute.

AJĪGARTTA. A brāhmana *ṛṣi* who sold his son Śunahaśephas to be a sacrifice.

AJITA. 'Unconquered.' A title given to Viṣṇu, Śiva, and many others. There were classes of gods bearing this name in several *manvantaras*.

AKRŪRA. A Yādava and uncle of Kṛṣṇa. He was son of Śvaphalka and Gāndinī. It was he who took Kṛṣṇa and Rāma to Mathurā when the former broke the great bow. He is chiefly noted as being

the holder of the *syamantaka* gem.

AKṢA The eldest son of Rāvana slain by Hanumān Also a name of Garuda.

AKSAMĀLĀ. A name of Arundhatı (q v).

ĀKULI. An *asura* priest. (*see* Kilatakuli)

AKŪPĀRA. A tortoise or turtle. The tortoise on which the earth rests.

ĀKŪTI. A daughter of Manu Svayambhuva and Śatarupā, whom he gave to the patriarch Ruci. She bore twins, Yajña and Daksınā, who became husband and wife and had twelve sons, the deities called Yamas.

ALAKĀ. The capital of Kubera and the abode of the *gandharvas* on Mount Meru. It is also called Vasudhara, Vasusthalı, and Prabha.

ALAKANANDĀ. One of the four branches of the river Gangā, which flows south to the country of Bhārata. This is said by the Vaisnavas to be the terrestrial Gangā which Śiva received upon his head.

ALAMBUṢA. A great *rākṣasa* worsted by Sātyaki in the great war of the *Mahābhārata*, and finally killed by Ghatotkaca. He is said to be a son of Ṛsyaśṛnga.

ALĀYUDHA. A *rākṣasa* killed after a fierce combat by Ghaṭotkaca in the war of the *Mahabhārata* (*Fauche*, ix. 278).

AMARAKAṆṬAKA. 'Peak of immortals'. A place of pilgrimage in the table-land east of the Vindhyas.

AMARAKOṢA. This title may be read in two ways—'the immortal vocabulary', or, more appropriately, 'the vocabulary of Amara or Amara Siṁha'. "The oldest vocabulary hitherto known, and one of the most celebrated vocabularies of the classical Sanskṛt." It has been the subject of a great number of commentaries. The text has been often printed. There is an edition published in India with an English interpretation and annotations by Colebrooke, and the text with a French translation has been printed by Deslongchamps.

AMARA SIṀHA. The author of the vocabulary called *Amarakoṣa*.

He was one of the nine gems of the court of Vikrama. (*see* Navaratna) Wilson inclines to place him in the first century BC Lassen places him about the middle of the third century AD, and others incline to bring him down later

AMARĀVATĪ. The capital of Indra's heaven, renowned for its greatness and splendour. It is situated somewhere in the vicinity of Meru. It is sometimes called Devapura, 'city of the gods', and Pūsabhāsā, 'sun-splendour'.

AMAREŚVARA. 'Lord of the immortals.' A title of Visnu, Śiva, and Indra. Name of one of the twelve great *lingas*. (*see* Liṅga)

AMARU-ŚATAKA. A poem consisting of a hundred stanzas written by a king name Amaru, but by some attributed to the philosopher Śankara, who assumed the dead form of that king for the purpose of conversing with his widow. The verses are of an erotic character, but, like many others of the same kind, a religious or philosophical interpretation has been found for them. There is a translation in French by Apudy with the text, and a translation in German by Rückert.

AMBĀ. 'Mother.' (1) A name of Durgā. (2) The eldest daughter of a king of Kāśī. She and her sisters Ambikā and Ambālikā were carried off by Bhīsma to be the wives of Vicitravīrya. Ambā had been previously betrothed to a Rājā of Śalva, and Bhīsma sent her to him, but the Rājā rejected her because she had been in another man's house. She retired to the forest and engaged in devotion to obtain revenge on Bhīṣma. Śiva favoured her, and promised her the desired vengeance in another birth. Then she ascended the pile and was born again as Śikhaṇdin, who slew Bhīsma.

AMBĀLIKĀ. The younger widow of Vicitravīrya and mother of Pāṇḍu by Vyāsa. (*see* Mahābhārata)

AMBARĪṢA. (1) A king of Ayodhyā, twenty-eighth in descent from Ikṣvāku. (*see* Śunahaśephas.) (2) An appellation of Śiva. (3) Name of one of the eighteen hells.

AMBAṢṬHA. A military people inhabiting a country of the same name in the middle of the Panjāb; probably the 'Αμβα'πται' of Ptolemy. (2) The medical tribe in Manu.

AMBIKĀ. (1) A sister of Rudra, but in later times identified with

Umā. (2) Elder widow of Vicitravīrya and mother of Dhṛtarāstra by Vyāsa. (*see* Mahābhārata)

AMBIKEYA. A metronymic applicable to Gaṇeśa, Skanda, and Dhṛtarāstra.

ĀMNĀYA. Sacred tradition. The Vedas in the aggregate.

AMṚTA. 'Immortal'. A god. The water of life. The term was known to the Vedas, and seems to have been applied to various things offered in sacrifice, but more especially to the *soma* juice. It is also called Nirjara and Pīyūṣa In later times it was the water of life produced at the churning of the ocean by the gods and demons, the legend of which is told with some variations in the *Rāmāyana*, the *Mahābhārata*, and the Purānas. The gods, feeling their weakness, having been worsted by the demons, and being, according to one authority, under the ban of a holy sage, repaired to Visnu, beseeching him for renewed vigour and the gift of immortality. He directed them to churn the ocean for the *amṛta* and other precious things which had been lost. The story as told in the *Viṣṇu Purāna* has been rendered into verse by Professor Williams thus:

> The gods addressed the mighty Visnu thus —
> 'Conquered in battle by the evil demons,
> We fly to thee for succour, soul of all;
> Pity, and by thy might deliver us!'
> Hari, the lord, creator of the world,
> Thus by the gods implored, all graciously
> Replied —'Your strength shall be restored, ye gods;
> Only accomplish what I now command.
> Unite yourselves in peaceful combination
> With these your foes; collect all plants and herbs
> Of diverse kinds from every quarter; cast them
> Into the sea of milk; take Mandāra,
> The mountain, for a churning stick, and Vāsuki,
> The serpent, for a rope; together churn
> The ocean to produce the beverage —
> Source of all strength and immortality —
> Then reckon on my aid; I will take care
> Your foes shall share your toil, but not partake
> In its reward, or drink th' immortal draught'.

Thus by the god of gods advised, the host
United in alliance with the demons
Straightaway they gathered various herbs and cast them
Into the waters, then they took the mountain
To serve as churning-staff, and next the snake
To serve as cord, and in the ocean's midst
Hari himself, present in tortoise-form,
Became a pivot for the churning-staff.
Then did they churn the sea of milk; and first
Out of the waters rose the sacred Cow,
God-worshipped Surabhi, eternal fountain
Of milk and offerings of butter; next,
While holy Siddhas wondered at the sight,
With eyes all rolling Vāruṇī uprose,
Goddess of wine. Then from the whirlpool sprang
Fair Pārijāta, tree of Paradise, delight
Of heavenly maidens, with its fragrant blossoms
Perfuming the whole world. Th' Apsarasas,
Troop of celestial nymphs, matchless in grace,
Perfect in loveliness, were next produced.
Then from the sea uprose the cool-rayed moon,
Which Mahādeva seized; terrific poison
Next issued from the waters; this the snake-gods
Claimed as their own. Then, seated on a lotus,
Beauty's bright goddess, peerless Śrī, arose
Out of the waves; and with her, robed in white,
Came forth Dhanvantari, the gods' physician.
High in his hand he bore the cup of nectar —
Life-giving draught — longed for by gods and demons.
Then had the demons forcibly borne off
The cup, and drained the precious beverage,
Had not the mighty Viṣṇu interposed.
Bewildering them, he gave it to the gods;
Whereat, incensed, the demon troops assailed
The host of heaven, but they with strength renewed,
Quaffing the draught, struck down their foes, who fell
Headlong through space to lowest depths of hell!

There is an elaborate article on the subject in Goldstücker's

Dictionary. In after-times, Visnu's bird Garuda is said to have stolen the *amṛta*, but it was recovered by Indra.

ANĀDHṚSTI. A son of Ugrasena and general of the Yādavas

ĀNAKA-DUNDUBHI 'Drums.' A name of Vasudeva, who was so called because the drums of heaven resounded at his birth.

ĀNANDA. 'Joy, happiness.' An appellation of Śiva, also of Bala-rāma.

ĀNANDA GIRI. A follower of Śankarācārya, and a teacher and expositor of his doctrines. He was the author of *Sankara-vijaya*, and lived about tenth century.

ĀNANDA-LAHARI. 'The wave of joy'. A poem attributed to Śankaracarya. It is a hymn of praise addressed to Pārvatī, consort of Śiva, mixed up with mystical doctrine. It has been translated into French by Troyer as *L'Onde de Beatitude.*

ANAṄGA. 'The bodiless.' A name of Kama, god of love.

ANANTA. 'The infinite.' A name of the serpent Śesa. The term is also applied to Visnu and other deities.

ANARAṆYA. A descendant of Iksvāku and king of Ayodhyā. According to the *Rāmayaṇa*, many kings submitted to Rāvaṇa without fighting, but when Anaranya was summoned to fight or submit, he preferred to fight. His army was overcome and he was thrown from his chariot. Rāvaṇa triumphed over his prostrate foe, who retorted that he had been beaten by fate, not by Rāvana, and predicted the death of Rāvaṇa at the hands of Rāma, a descendant of Anaraṇya.

ANARGHA RĀGHAVA. A drama in seven acts by Murāri Miśra, possibly written in the thirteenth or fourteenth century. Rāghava or Rāma is the hero of the piece. "It has no dramatic merit, being deficient in character, action, situation, and interest. As a poem it presents occasionally poetic thoughts, but they are very few, and are lost amid pages of flat commonplace, quaint conceit, hyperbolical extravagance, and obscure mythology." — *Wilson*. It is also called, after its author, *Murāri Nāṭaka*.

AN-ĀRYA. 'Unworthy, vile.' People who were not Āryans, barbarians of other races and religion.

ANASŪYĀ. 'Charity.' Wife of the *ṛsi* Atri. In the *Ramāyaṇa* she appears living with her husband in a hermitage in the forest south of Citrakūṭa. She was very pious and given to austere devotion, through which she had obtained miraculous powers. When Sītā visited her and her husband, she was very attentive and kind, and gave Sitā an ointment which was to keep her beautiful for ever. She was mother of the irascible sage Durvasas A friend of Śakuntalā.

ANDHAKA. (1). A demon, son of Kaśyapa and Diti, with a thousand arms and heads, two thousand eyes and feet, and called Andhaka because he walked like a blind man, although he saw very well. He was slain by Śiva when he attempted to carry off the Pārijāta tree from *svarga*. From this feat Śiva obtained the appellation Andhaka-ripu, 'foe of Andhaka'. (2) A grandson of Kroṣṭṛ and son of Yudhājit, of the Yādava race, who, together with his brother Vṛṣni, is the ancestor of the celebrated family of Andhaka-Vṛṣṇis. (3) The name was borne by many others of less note.

ANDHRA, ĀNDHRA. Name of a country and people in the south of India, the country of Telengānā. It was the seat of a powerful dynasty, and the people were known to Pliny as *gens Andarae*.

ANDHRA-BHṚTYA. A dynasty of kings that reigned in Magadha somewhere about the beginning of the Christian era. The name seems to indicate that its founder was a native of Andhra, now Teleṅgānā.

AṄGA.(1). The country of Bengal proper about Bhāgalpur. Its capital was Campā, or Campā-purī. (*see* Anu) (2). A supplement to the Vedas. (*see* Vedānga)

AṄGADA. (1). Son of Lakṣmaṇa and king of Āṅgadī, capital of a country near the Himālaya. (2). Son of Gada (brother of Kṛṣṇa) by Vṛhatī. (3) Son of Bālī, the monkey king of Kiṣkindhā. He was protected by Rāma and fought on his side against Rāvaṇa.

AṄGIRAS. A *ṛṣi* to whom many hymns of the *Ṛgveda* are attributed. He was one of the seven *maharṣis* or great *ṛṣis*, and also one of the ten Prajāpatis or progenitors of mankind. In later times Aṅgiras was one of the inspired law-givers, and also a writer on astronomy. As an astronomical personification he is Bṛhaspati, the regent of

the planet Jupiter, or the planet itself. He was also called "the priest of the gods", and "the lord of sacrifice". There is much ambiguity about the name. It comes from the same root as *agni,* 'fire', and resembles that word in sound This may be the reason why the name Angiras is used as an epithet or synonym of Agni. The name is also employed as an epithet for the father of Agni, and it is found more especially connected with the hymns addressed to Agni, Indra, and the luminous deities. According to one statement, Angiras was the son of Uru by Āgneyī, the daughter of Agni, although as above stated, the name is sometimes given to the father of Agni. Another account represents that he was born from the mouth of Brahmā. His wives were Smṛti, 'memory', daughter of Daksa; Śraddhā, 'faith', daughter of Kardama, and Svadhā 'oblation', and Sati, 'truth', two other daughters of Daksa. His daughters were the Ṛcās or Vedic hymns, and his sons were the Manes called Havismats. But he had other sons and daughters, and among the former were Utathya, Bṛhaspati, and Mārkaṇḍeya. According to the *Bhagavata Purāna* "he begot sons possessing Brahmanical glory on the wife of Rathītara, a ksatriya who was childless, and these persons were afterwards called descendants of Angiras."

AṄGIRASAS, AṄGIRASES. Descendants of Angiras. "They share in the nature of the legends attributed to Aṅgiras. Aṅgiras being the father of Agni, they are considered as descendants of Agni himself, who is also called the first of the Angirasas. Like Aṅgiras, they occur in hymns addressed to the luminous deities, and at a later period, they become for the most part personifications of light, of luminous bodies, of divisions of time, of celestial phenomena, and fires adapted to peculiar occasions, as the full and change of the moon, or to particular rites, as the Aśvamedha, Rājasūya &c."— *Goldstucker.* In the *Śatapatha Brāhmana* they and the Ādityas are said to have descended from Prajāpati, and that "they strove together for the priority in ascending to heaven".

Some decendants of Aṅgiras by the kṣatriya wife of a childless king are mentioned in the Purāṇas as two tribes of Aṅgirasas who were brāhmaṇas as well as kṣatriyas.

The hymns of the *Atharvaveda* are called Aṅgirasas, and the descendants of Aṅgiras were specially charged with the protection

of sacrifices performed in accordance with the *Atharvaveda*. From this cause, or from their being associated with the descendants of Atharvan, they were called distinctively Atharvāṅgirasas.

ĀNGIRASAS. A class of *Pitṛ*s (q.v.).

ANILA. 'The wind'. (*see* Vāyu)

ANILAS. A *gana* or class of deities, forty-nine in number, connected with Anila, the wind.

ANIMIṢA. 'Who does not wink.' A general epithet of all gods

ANIRUDDHA. 'Uncontrolled.' Son of Pradyumna and grandson of Kṛṣṇa. He married his cousin, Subhadrā A *daitya* princess named Uṣā, daughter of Bāṇa, fell in love with him, and had him brought by magic influence to her apartments in her father's city of Sonitapura Bāna sent some guards to seize him, but the valiant youth, taking an iron club, slew his assailants. Bāna then brought his magic powers to bear and secured him. On discovering whither Aniruddha had been carried, Kṛsṇa, Balarāma, and Pradyumna went to rescue him. A great battle was fought; Bāna was aided by Śiva and by Skanda, god of war, the former of whom was overcome by Kṛṣṇa, and the latter was wounded by Garuḍa and Pradyumna. Bāṇa was defeated, but his life was spared at the intercession of Śiva, and Aniruddha was carried home to Dvārakā with Uṣā as his wife. He is also called Jhaṣānka and Uṣāpati. He had a son named Vajra.

AÑJANA. (1) The elephant of the west or south-west quarter. (2) A serpent with many heads descended from Kadru.

AÑJANĀ. Mother of Hanumat by Vāyu, god of the wind.

ANNAPŪRṆĀ. 'Full of food.' A form of Durgā, worshipped for her power of giving food. Cf. the Roman *Anna Perenna*.

AṄŚUMAT, AṄŚUMĀN. Son of Asamanjas and grandson of Sagara. He brought back to earth the horse which had been carried off from Sagara's *aśvamedha* sacrifice, and he discovered the remains of that king's sixty thousand sons, who had been killed by the fire of the wrath of Kapila.

ANTAKA. 'The ender.' A name of Yama, judge of the dead.

ANTARIKSA The atmosphere or firmament between heaven and earth, the sphere of the *gandharvas*, *apsarases*, and *yaksas*.

ANTARVEDĪ. The Doāb or country between the Ganges and the Jumnā

ANU. Son of King Yayāti by his wife Sarmistha, a *daitya* princess. He refused to exchange his youthful vigour for the curse of decrepitude passed upon his father, and in consequence his father cursed him that his posterity should not possess dominion. Notwithstanding this, he had a long series of descendants, and among them were Anga, Banga, Kalinga, &c., who gave their names to the countries they dwelt in.

ANUKRAMANĪ, ANUKRAMAṆIKĀ. An index or table of contents, particularly of a Veda. The Anukramanīs of the Vedas follow the order of each Samhitā, and assign a poet, a metre, and a deity to each hymn or prayer. There are several extant.

ANUMATI. The moon on its fifteenth day, when just short of its full. In this stage it is personified and worshipped as a goddess.

ANUŚARA. A *rākṣasa* or other demon.

ANUVINDA. A king of Ujjayinī. (*see* Vinda)

APARĀNTA. 'On the western border.' A country which is named in the *Viṣnu Purāna* in association with countries in the north; and the *Vāyu Purana* reads the name as Aparita, which Wilson says is a northern nation. The *Harivamśa*, however, mentions it as "a country conquered by Paraśurāma from the ocean", and upon this the translator Langlois observes: "Tradition records that Parasúrāma besought Varuna, god of the sea, to grant him a land which he might bestow upon the Brāhmans in expiation of the blood of the Kshatriyas. Varuṇa withdrew his waves from the heights of Gokarṇa (near Mangalore) down to Cape Comorin" (*As. Researches*, V.1). This agrees with the traditions concerning Paraśurāma and Malabar, but it is not at all clear how a gift of territory to brāhmaṇas could expiate the slaughter of the kṣatriyas by a brāhmaṇa and in behalf of brāhmaṇas.

APARṆĀ. According to the *Harivaṁśa*, the eldest daughter of Himavat and Menā. She and her two sisters, Ekaparṇā and Ekapāṭalā, gave themselves up to austerity and practised

extraordinary abstinence; but while her sisters lived, as their names denote, upon one leaf or on one *pātalā* (*Bignonia*) respectively, Aparnā managed to subsist upon nothing, and even lived without a leaf (*a-parnā*) This so distressed her mother that she cried out in deprecation, 'U-mā', 'Oh, don't' Aparnā thus became the beautiful Umā, the wife of Śiva.

ĀPASTAMBA. An ancient writer on ritual and law, author of sūtras connected with the Black *Yajurveda* and of a *Dharma-śāstra*. He is often quoted in law-books. Two recensions of the *Taittirīya Samhitā* are ascribed to him or his school. The *sūtras* have been translated by Buhler, and has been reprinted in the *Sacred Books of the East* by Max Müller.

ĀPAVA. 'Who sports in the waters.' A name of the same import as Nārāyaṇa, and having a similar though not an identical application According to the *Brahma Purāna* and the *Harivamśa*, Āpava performed the office of the creator Brahmā, and divided himself into two parts, male and female, the former begetting offspring upon the latter. The result was the production of Visnu, who created Virāj, who brought the first man into the world. According to the *Mahābhārata*, Āpava is a name of the Prajāpati Vasiṣtha. The name of Āpava is of late introduction and has been vaguely used. Wilson says: "According to the commentator, the first stage was the creation of Āpava or Vasistha or Virāj by Viṣṇu, through the agency of Brahmā, and the next was that of the creation of Manu by Virāj."

APSARAS. The Apsarases are the celebrated nymphs of Indra's heaven. The name, which signifies 'moving in the water', has some analogy to that of Aphrodite. They are not prominent in the Vedas, but Urvaśī and a few others are mentioned. In Manu they are said to be the creations of the seven Manus. In the epic poems they become prominent, and the *Rāmāyaṇa* and the Purāṇas attribute their origin to the churning of the ocean. (*see* Amṛta) It is said that when they came forth from the waters neither the gods nor the *asuras* would have them for wives, so they became common to all. They have the appellation of Surāṅganās, 'wives of the gods', and Sumadātmajās, 'daughters of pleasure'.

Then from the agitated deep up sprung

The legion of Apsarases, so named
That to the watery element they owed
Their being. Myriads were they born, and all
In vesture heavenly clad, and heavenly gems:
Yet more divine their native semblance, rich
With all the gifts of grace, of youth and beauty
A train innumerous followed, yet thus fair,
Nor god nor demon sought their wedded love·
Thus Raghava! they still remain — their charms
The common treasure of the host of heaven
— (*Rāmāyana*) Wilson

In the Purānas various *ganas* or classes of them are mentioned with distinctive names. The *Vayu Purana* enumerates fourteen, the *Harivamśa* seven classes. They are again distinguished as being *daivika*, 'divine', or *laukika*, 'worldly' The former are said to be ten in number and the latter thirty-four, and these are the heavenly charmers who fascinated heroes, as Urvaśī, and allured austere sages from their devotions and penances, as Menakā and Rambhā. The *Kāśīkhanda* says "there are thirty-five millions of them, but only one thousand and sixty are the principal". The Apsarases, then, are fairylike being beautiful and voluptuous. They are the wives or the mistresses of the *gandharvas*, and are not prudish in the dispensation of their favours. Their amours on earth have been numerous, and they are the rewards in Indra's paradise held out to heroes who fall in battle. They have the power of changing their forms; they are fond of dice, and give luck to whom they favour. In the *Atharvaveda* they are not so amiable; they are supposed to produce madness (love's madness?), and so there are charms and incantations for use against them. There is a long and exhaustive article on the Apsarases in Goldstücker's *Dictionary*, from which much of the above has been adapted. As regards their origin he makes the following speculative observations: "Originally these divinities seem to have been personifications of the vapours which are attracted by the sun and form into mist or clouds; their character may be thus interpreted in the few hymns of the *Ṛgveda* where mention is made of them. At a subsequent period . . . (their attributes expanding with those of their associates the *gandharvas*), they became divinities which

represent phenomena or objects both of a physical and ethical kind closely associated with that life" (the elementary life of heaven).

ĀRAṆYAKA. 'Belonging to the forest.' Certain religious and philosophical writings which expound the mystical sense of the ceremonies, discuss the nature of God, &c. They are attached to the brāhmaṇas, and intended for study in the forest by brahmanas who have retired from the distractions of the world. There are four of them extant· (1) *Bṛhad*; (2) *Taittirīya*; (3) *Aitareya*; and (4) *Kausītakī Āranyaka*. The Āranyakas are closely connected with the Upaniṣads, and the names are occasionally used interchangeably: thus the *Bṛhad* is called indifferently *Bṛhadāranyaka* or *Bṛhadāraṇyaka Upanisad*; it is attached to the *Śatapatha Brāhmana*. The *Aitareya Upanisad* is a part of the *Aitareya Brāhmana*, and the *Kausītaki Āranyaka* consists of three chapters, of which the third is the *Kauṣītaki Upanisad*. "Traces of modern ideas (says Max Müller) are not wanting in the Āraṇyakas, and the very fact that they are destined for a class of men who had retired from the world in order to give themselves up to the contemplation of the highest problems, shows an advanced and already declining and decaying society, not unlike the monastic age of the Christian world." "In one sense the Āranyakas are old, for they reflect the very dawn of thought; in another they are modern, for they speak of that dawn with all the experience of a past day. There are passages in these works unequalled in any language for grandeur, boldness, and simplicity. These passages are the relics of a better age. But the generation which became chronicler of those Titanic wars of thought was a small race; they were dwarfs, measuring the footsteps of departed giants."

ARANYĀṆĪ. In the *Ṛgveda*, the goddess of woods and forests.

ARBUDA. 'Mount Ābu'. Name of the people living in the vicinity of that mountain.

ARBUDA. 'A serpent.' Name of an *asura* slain by Indra.

ARDHA-NĀRĪ. 'Half-woman.' A form in which Śiva is represented as half-male and half-female, typifying the male and female energies. There are several stories accounting for this form. It is

called also Ardhanārīśa and Parāngada.

ARIṢTA. A *daitya*, and son of Bali, who attacked Kṛṣṇa in the form of a savage bull, and was slain by him

ARJUNA 'White' The name of the third Pāndu prince. All the five brothers were of divine paternity, and Arjuna's father was Indra, hence he is called Aindri. A brave warrior, high-minded, generous, upright, and handsome, the most prominent and the most amiable and interesting of the five brothers He was taught the use of arms by Drona, and was his favourite pupil. By his skill in arms he won Draupadī at her *svayamvara* For an involuntary transgression he imposed upon himself twelve years' exile from his family, and during that time he visited Paraśurama, who gave him instruction in the use of arms. He at this period formed a connection with Ulūpī, a Nāga princess, and by her had a son named Iravat He also married Citrāngadā, the daughter of the king of Manipura, by whom he had a son named Babhruvāhana. He visited Kṛṣna at Dvārakā, and there he married Subhadrā, the sister of Kṛṣṇa. (*see* Subhadrā) By her he had a son named Abhimanyu. Afterwards he obtained the bow Gāṇḍīva from the god Agni, with which to fight against Indra, and he assisted Agni in burning the Khāṇdava forest. When Yudhisthira lost the kingdom by gambling, and the five brothers went into exile for thirteen years, Arjuna proceeded on a pilgrimage to the Himālayas to propitiate the gods, and to obtain from them celestial weapons for use in the contemplated war against the Kauravas. There he fought with Śiva, who appeared in the guise of a Kirāta or mountaineer; but Arjuna, having found out the true character of his adversary, worshipped him, and Śiva gave him the *pāśupata*, one of his most powerful weapons. Indra, Varuṇa, Yama, and Kubera came to him, and also presented him with their own peculiar weapons. Indra, his father, carried him in his car to his heaven and to his capital Amarāvatī, where Arjuna spent some years in the practice of arms. Indra sent him against the *daityas* of the sea, whom he vanquished, and then returned victorious to Indra, who "presented him with a chain of gold and a diadem, and with a war-shell which sounded like thunder". In the thirteenth year of exile he entered the service of Rājā Virāṭa, disguised as a eunuch, and acted as music and dancing master, but in the end he took a leading part

in defeating the king's enemies, the king of Trigarta and the Kaurava princes, many of whose leading warriors he vanquished in single combat. Preparations for the great struggle with the Kauravas now began. Arjuna obtained the personal assistance of Kṛṣna, who acted as his charioteer, and, before the great battle began, related to him the *Bhagavad Gītā*. On the tenth day of the battle he mortally wounded Bhīsma, on the twelfth he defeated Suśarman and his four brothers, on the fourteenth he killed Jayadratha; on the seventeenth, he was so stung by some reproaches of his brother, Yudhiṣthira, that he would have killed him had not Kṛṣṇa interposed. On the same day he fought with Karna, who had made a vow to slay him. He was near being vanquished when an accident to Karṇa's chariot gave Arjuna the opportunity of killing him. After the defeat of the Kauravas, Aśvatthāman, son of Droṇa, and two others, who were the sole survivors, made a night attack on the camp of the Pāndavas, and murdered their children. Arjuna pursued Aśvatthāman, and made him give up the precious jewel which he wore upon his head as an amulet. When the horse intended for Yudhisthira's *aśvamedha* sacrifice was let loose, Arjuna, with his army, followed it through many cities and countries, and fought with many Rājās. He entered the country of Trigarta, and had to fight his way through. He fought also against Vajradatta, who had a famous elephant, and against the Saindhavas. At the city of Maṇipura he fought with his own son, Babhrūvāhana, and was killed; but he was restored to life by a Nāga charm supplied by his wife Ulūpī. Afterwards he penetrated into the *dakṣina* or south country, and fought with the Niṣādas and Drāviḍians: then went westwards to Gujarāt, and finally conducted the horse back to Hastināpura, where the great sacrifice was performed. He was subsequently called to Dvārakā by Kṛṣṇa amid the internecine struggles of the Yādavas, and there he performed the funeral ceremonies of Vasudeva and of Kṛṣṇa. Soon after this he retired from the world to the Himālayas. (*see* Mahābhārata) He had a son named Irāvat by the serpent nymph Ulūpī; Babhruvāhana, by the daughter of the king of Maṇipura, became king of that country; Abhimanyu, born of his wife Subhadrā, was killed in the great battle, but the kingdom of Hastināpura descended to his son

Parīksit Arjuna has many appellations Bibhatsu, Gudākeśa, Dhanañjaya, Jisnu, Kiritin, Pākaśāśasni, Phalguna, Savyasācin, Śvetavāhana, and Partha.

ARJUNA. Son of Kṛtavirya, king of the Haihayas He is better known under his patronymic Kārtavirya (q.v).

ARTHAŚĀSTRA. The useful arts Mechanical science.

ARUṆA. 'Red, rosy ' The dawn, personified as the charioteer of the sun. This is of later origin than the Vedic Uṣas (q.v.). He is said to be the son of Kaśyapa and Kadru. He is also called Rumra, 'tawny', and by two epithets of which the meaning is not obvious, An-uru, 'thighless', and Āśmana, 'stony'.

ARUNDHATĪ. The morning star, personified as the wife of the *ṛsi* Vasistha, and a model of conjugal excellence.

ARUṢA, ARUSĪ. 'Red .' 'A red horse.' In the *Ṛgveda* the red horses or mares of the sun or of fire. The rising sun

ARVAN, ARVĀ. 'A horse.' One of the horses of the moon. A fabulous animal, half-horse, half-bird, on which the *daityas* are supposed to ride.

ARVĀVASU. (*See* Raibhya).

ĀRYA, ĀRYAN. 'Loyal, faithful.' The name of the immigrant race from which all that is Hindu originated. The name by which the people of the *Ṛgveda* "called men of their own stock and religion, in contradistinction to the *dasyus* (or *dāsas*), a term by which we either understand hostile demons or the rude aboriginal tribes" of India, who were An-āryas.

ĀRYABHAṬA. The earliest known Hindu writer on algebra, and, according to Colebrooke, "if not the inventor, the improver of that analysis", which has made but little advance in India since. He was born, according to his own account, at Kusumapura (Patna), in AD 476, and composed his first astronomical work at the early age of twenty-three. His larger work, the *Ārya Siddhānta,* was produced at a riper age. He is probably the Andubarius (Ardubarius?) of the *Chronichon Paschale*, and the Arjabahr of the Arabs. Two of his works, the *Dasāgītisūtra* and *Āryāṣatasata,* have been edited by Kern under the title of *Āryabhaṭīya*. See Whitney in *Jour. Amer. Or. Society* for 1860, Dr. Bhau Dājī in

JRAS for 1865, and Barth in *Revue Critique* for 1875. There is another and later astronomer of the same name, distinguished as Laghu Āryabhata, i.e., Āryabhata the Less.

ARYAMAN. 'A bosom friend'. (1) Chief of the *pitṛs*. (2) One of the Ādityas. (3) One of the Viśvedevas.

ĀRYA SIDDHĀNTA. The system of astronomy founded by Āryabhaṭa in his work bearing this name.

ĀRYĀVARTA. 'The land of the Āryas'. The tract between the Himālaya and the Vindhya ranges, from the eastern to the western sea. —*Manu.*

ASAMAÑJAS. Son of Sagara and Keśinī. He was a wild and wicked young man, and was abandoned by his father, but he succeeded him as king, and, according to the *Harivaṃśa*, he was afterwards famous for valour under the name of Pañcajana.

ĀSAṄGA. Author of some verses in the *Ṛgveda*. He was son of Playoga, but was changed into a woman by the curse of the gods. He recovered his male form by repentance and the favour of the *ṛsi* Medhātithi, to whom he gave abundant wealth, and addressed the verses preserved in the Veda.

ĀŚARA. A *rākṣasa* or other demon.

AṢṬĀVAKRA. A brāhmaṇa, the son of Kahoḍa, whose story is told in the *Mahābhārata*. Kahoda married a daughter of his preceptor, Uddālaka, but he was so devoted to study that he neglected his wife. When she was far advanced in her pregnancy, the unborn son was provoked at his father's neglect of her, and rebuked him for it. Kahoḍa was angry at the child's impertinence, and condemned him to be born crooked; so he came forth with his eight (*aṣṭa*) limbs crooked (*vakra*); hence his name. Kahoḍa went to a great sacrifice at the court of Janaka, king of Mithilā. There was present there a great Buddhist sage, who challenged disputations, upon the understanding that whoever was overcome in argument should be thrown into the river. This was the fate of many, and among them of Kahoḍa, who was drowned. In his twelfth year Aṣṭāvkara learned the manner of his father's death, and set out to avenge him. The lad was possessed of great ability and wisdom. He got the better of the sage who had worsted his father, and

insisted that the sage should be thrown into the water. The sage then declared himself to be a son of Varuna, god of the waters, who had sent him to obtain brāhmanas for officiating at a sacrifice by overpowering them in argument and throwing them into the water. When all was explained and set right, Kahoda directed his son to bathe in the Samanga river, on doing which the lad became perfectly straight. A story is told in the *Visnu Purāna* that Astāvakra was standing in water performing penances when he was seen by some celestial nymphs and worshipped by them. He was pleased, and told them to ask a boon They asked for the best of men as a husband He came out of the water and offered himself. When they saw him, ugly and crooked in eight places, they laughed in derision He was angry, and as he could not recall his blessing, he said that, after obtaining it, they should fall into the hands of thieves.

ASIKNĪ. The Vedic name of the Cinābِ, and probably the origin of the classic Akesines.

A-ŚIRAS. 'Headless'. Spirits or beings without heads.

AŚMAKA. Son of Madayanti, the wife of Kalmāsapāda or Saudāsa. (*see* Kalmāsapāda)

AŚOKA. A celebrated king of the Maurya dynasty of Magadha, and grandson of its founder, Candragupta. "This king is the most celebrated of any in the annals of the Buddhists. In the commencement of his reign he followed the Brahmanical faith, but became a convert to that of Buddha, and a zealous encourager of it. He is said to have maintained in his palace 64,000 Buddhist priests, and to have erected 84,000 columns (or topes) throughout India. A great convocation of Buddhist priests was held in the eighteenth year of his reign, which was followed by missions to Ceylon and other places." He reigned thirty-six years, from about 234 to 198 BC, and exercised authority more or less direct from Afghānistān to Ceylon. This fact is attested by a number of very curious Pāli inscriptions found engraven upon rocks and pillars, all of them of the same purport, and some of them almost identical in words, the variations showing little more than dialectic differences. That found at Kapur-di-giri, in Afghānistān is in the Bactrian Pāli character, written from right to left; all the others

are in the India Pāli character, written from left to right The latter is the oldest known form of the character now in use in India, but the modern letters have departed so far from their prototypes that it required all the acumen and diligence of James Prinsep to decipher the ancient forms. These inscriptions show a great tenderness for animal life, and are Buddhist in their character, but they do not enter upon the distinctive peculiarities of that religion. The name of Aśoka never occurs in them; the king who set them up is called Piyadaśi (Sans. Priyadarśi), 'the beautiful', and he is entitled Devānampiya, 'the beloved of the gods'. Buddhist writings identify this Piyadaśi with Aśoka, and little or no doubt is entertained of the two names representing the same person. One of the most curious passages in these inscriptions refers to the Greek king Antiochus, calling him and three others "Turamāyo, Antakana, Mako, and Alikasunari," which represent Ptolemy, Antigonus, Magas, and Alexander. "The date of Aśoka is not exactly that of Antiochus the Great, but it is not very far different; and the corrections required to make it correspond are no more than the inexact manner in which both Brahmanical and Buddhist chronology is preserved may well be expected to render necessary." See Wilson's note in the *Viṣṇu Purāna*, his article in the *Journal of the Royal Asiatic Society,* vol. XII, Max Muller's *Ancient Sanskṛt Literature*, and an article by Sir E. Perry in vol. III of the *Journal of the Bombay Asiatic Society.*

ĀŚRAMA. There are four stages in the life of a brāhmaṇa which are called by this name. (*see* Brāhmaṇa)

ĀSTĪKA. An ancient sage, son of Jaratkāru by a sister of the great serpent Vāsuki. He saved the life of the serpent Taksaka when Janamejaya made his great sacrifice of serpents, and induced that king to forego his persecution of the serpent race.

ASURA. 'Spiritual, divine'. In the oldest parts of the *Ṛgveda* this term is used for the supreme spirit, and is the same as the Ahura of the Zoroastrians. In the sense of 'god' it was applied to several of the chief deities, as to Indra, Agni, and Varuṇa. It afterwards acquired an entirely opposite meaning, and came to signify, as now, a demon or enemy of the gods. The word is found with this signification in the later parts of the *Ṛgveda*, particularly in the last book, and also in the *Atharvaveda*. The brāhmaṇas attach

the same meaning to it, and record many contests between the *asuras* and the gods. According to the *Taittirīya Brāhmana*, the breath (*asu*) of Prajapati became alive, and "with that breath he created *asuras*" In another part of the same work it is said that Prjāpati "became pregnant He created *asuras* from his abdomen" The *Śatapatha Brāhmana* accords with the former statement, and states that "he created *asuras* from his lower breath". The *Taittirīya Āranyaka* represents that Prajāpati created "gods men, fathers, *gandharvas*, and *apsarases*" from water, and that the *asuras*, *rākṣasas*, and *piśācas* sprang from the drops which were spilt. Manu's statement is that they were created by the Prajāpatis. According to the *Visnu Purāna*, they were produced from the groin of Brahmā (Prajāpati). The account of the *Vāyu Purāna* is: "*asuras* were first produced as sons from his (Prajāpati's) groin. *Asu* is declared by brāhmaṇas to mean breath From it these beings were produced; hence they are *asuras*." The word has long been used as a general name for the enemies of the gods, including the *daityas* and *dānavas* and other descendants of Kaśyapa, but not including the *rākṣasas* descended from Pulastya. In this sense a different derivation has been found for it· the source is no longer *asu*, 'breath', but the initial *a* is taken as the negative prefix, and *a-sura* signifies 'not a god'; hence, according to some, arose the word *sura*, commonly used for 'a god'. (*see* Sura)

ĀSURI. One of the earliest professors of the Sāmkhya philosophy.

ĀŚVALĀYANA. A celebrated writer of antiquity. He was pupil of Śaunaka, and was author of *Śrauta-sūtras*, *Gṛhya-sūtras*, and other works upon ritual, as well as founder of a *śākhā* of the *Ṛgveda*. The *sūtras* have been published by Dr. Stenzler, and also in the *Bibliotheca Indica*.

AŚVAMEDHA. 'The sacrifice of a horse.' This is a sacrifice which, in Vedic times, was performed by kings desirous of offspring. The horse was killed with certain ceremonies, and the wives of the king had to pass the night by its carcase. Upon the chief wife fell the duty of going through a revolting formality which can only be hinted at. Subsequently, as in the time of the *Mahābhārata*, the sacrifice obtained a high importance and significance. It was performed only by kings, and implied that he who instituted it was a conqueror and king of kings. It was believed that the

performance of one hundred such sacrifices would enable a mortal king to overthrow the throne of Indra, and to become the ruler of the universe and sovereign of the gods. A horse of a particular colour was consecrated by the performance of certain ceremonies, and was then turned loose to wander at will for a year. The king, or his representative, followed the horse with an army, and when the animal entered a foreign country, the ruler of that country was bound either to fight or to submit. If the liberator of the horse succeeded in obtaining or enforcing the submission of all the countries over which it passed, he returned in triumph with the vanquished Rājās in his train, but if he failed, he was disgraced and his pretensions ridiculed. After the successful return a great festival was held, at which the horse was sacrificed either really or figuratively.

AŚVA-MUKHA. 'Horse-faced.' (*see* Kinnara)

AŚVAPATI. 'Lord of horses.' An appellation of many kings.

AŚVATTHĀMAN. Son of Droṇa and Kṛpā, and one of the generals of the Kauravas. Also called by his patronymic Draunayana. After the last great battle, in which Duryodhana was mortally wounded, Aśvatthāman with two other warriors, Kṛpa and Kṛta-varman, were the sole survivors of the Kaurava host that were left effective. Aśvatthāman was made the commander. He was fierce in his hostility to the Pāṇḍavas, and craved for revenge upon Dhṛṣṭadyumna, who had slain his father, Drona. These three surviving Kauravas entered the Pāṇḍava camp at night. They found Dhṛṣṭadyumna asleep, and Aśvatthāman stamped him to death as he lay. He then killed Śikhandin, the other son of Drupada, and he also killed the five young sons of the Pāndavas and carried their heads to the dying Duryodhana. He killed Parīksit, while yet unborn in the womb of his mother, with his celestial weapon *brahmāstra*, by which he incurred the curse of Kṛṣṇa, who restored Parīkṣit to life. On the next morning he and his comrades fled, but Draupadī clamoured for revenge upon the murderer of her children. Yudhiṣṭhira represented that Aśvatthāman was a brāhmaṇa, and pleaded for his life. She then consented to forego her demand for his blood if the precious and protective jewel which he wore on his head were brought to her.

Bhīma, Arjuna, and Kṛṣṇa then went in pursuit of him. Arjuna and Kṛṣṇa overtook him, and compelled him to give up the jewel They carried it to Draupadi, and she gave it to Yudhisthira, who afterwards wore it on his head.

AŚVINS, AŚVINAU (dual), **AŚVINĪ KUMĀRAS.** 'Horsemen.' Dioskouroi. Two Vedic deities, twin sons of the sun or the sky They are ever young and handsome, bright, and of golden brilliancy, agile, swift as falcons, and possessed of many forms; and they ride in a golden car drawn by horses or birds, as harbingers of Uṣas, the dawn "They are the earliest bringers of light in the morning sky, who in their chariot hasten onwards before the dawn and prepare the way for her." — *Roth* As personifications of the morning twilight, they are said to be children of the sun by a nymph who concealed herself in the form of a mare; hence she was called Aśvini and her sons Aśvins. But inasmuch as they precede the rise of the sun, they are called his parents in his form Pūsan. Mythically they are the parents of the Pāndu princes Nakula and Sahadeva. Their attributes are numerous, but relate mostly to youth and beauty, light and speed, duality, the curative power, and active benevolence. The number of hymns addressed to them testify to the enthusiastic worship they received. They were the physicians of *svarga*, and in this character are called Dasras and Nāsatyas, Gadāgadau and Svarvaidyau; or one was Dasra and the other Nāsatya. Other of their appellations are Abdhijau, 'ocean born'; Puṣkarasrajau, 'wreathed with lotuses'; Bāḍaveyau, sons of the submarine fire, Bāḍava. Many instances are recorded of their benevolence and their power of healing. They restored the sage Cyavana to youth, and prolonged his life when he had become old and decrepit, and through his instrumentality they were admitted to partake of the libations of *soma*, like the other gods, although Indra strongly opposed them. (*see* Cyavana) The Aśvins, says Muir, "have been a puzzle to the oldest commentators", who have differed widely in their explanations. According to different interpretations quoted in the *Nirukta*, they were "heaven and earth", "day and night", "two kings, performers of holy acts". The following is the view taken of them by the late Professor Goldstücker, as printed in Muir's *Texts,* vol. V.:

The myth of the Aśvins is, in my opinion, one of that

class of myths in which two distinct elements, the cosmical and the human or historical, have gradually become blended into one. It seems necessary, therefore, to separate these two elements in order to arrive at an understanding of the myth. The historical or human element in it, I believe, is represented by those legends which refer to the wonderful cures effected by the Aśvins, and to their performances of a kindred sort, the cosmical element is that relating to their luminous nature. The link which connects both seems to be the mysteriousness of the nature and effects of the phenomena of light and of the healing art at a remote antiquity. That there might have been some horsemen or warriors of great renown, who inspired their contemporaries with awe by their wonderful deeds, and more especially by their medical skill, appears to have been also the opinion of some old commentators mentioned by Yāska [in the *Nirukta*] for some "legendary writers," he says, took them for "two kings, performers of holy acts", and this view seems likewise borne out by the legend in which it is narrated that the gods refused the Aśvins admittance to a sacrifice on the ground that they had been on too familiar terms with men. It would appear, then, that these Aświns, like the Ṛbhus, were originally renowned mortals, who, in the course of time, were translated into the companionship of the gods. . . .

The luminous character of the Aśvins can scarcely be matter of doubt, for the view of some commentators, recorded by Yāska, according to which they are identified with "heaven and earth", appears not to be countenanced by any of the passages known to us. Their very name, it would seem, settles this point, since Aśva, the horse, literally 'the pervader', is always the symbol of the luminous deities, especially of the sun. . . .

It seems to be the opinion of Yāska that the Aśvins represent the transition from darkness to light, when the intermingling of both produces that inseparable duality expressed by the twin nature of these deities.

And this interpretation, I hold, is the best that can be given of the character of the cosmical Asvins. It agrees with the epithets by which they are invoked, and with the relationship in which they are placed. They are young, yet also ancient, beautiful, bright, swift, &c.; and their negative character, the result of the alliance of light with darkness, is, I believe, expressed by *dasra*, the destroyer, and also by the two negatives in the compound *nasatya* (*na* + *a-satya*); though their positive character is again redeemed by the ellipsis of 'enemies, or diseases' to *dasra*, and by the sense of *nāsatya*, not untrue, *i.e.*, truthful.

ATHARVA, ATHARVAN. The fourth Veda (*see* Veda)

ATHARVAN. Name of a priest mentioned in the *Ṛgveda*, where he is represented as having "drawn forth" fire and to have "offered sacrifice in early times". He is mythologically represented as the eldest son of Brahma, to whom that god revealed the *Brahma-vidyā* (knowledge of God), as a Prajāpati, and as the inspired author of the fourth Veda. At a later period he is identified with Angiras. His descendants are called Atharvanas, and are often associated with the Angirasas.

ATHARVĀṄGIRASAS. This name belongs to the descendants of Atharvan and Angiras, or to the Angirasas alone, who are especially connected with the *Atharvaveda*, and these names are probably given to the hymns of that Veda to confer on them greater authority and holiness.

ĀTMA-BODHA. 'Knowledge of the soul.' A short work attributed to Śankarâcârya. It has been printed, and a translation of it was published in 1812 by Taylor. There is a French version by Néve and an English translation by Kearns in the *Indian Antiquary*, vol. V.

ĀTMAN, ĀTMA. The soul. The principle of life. The supreme soul.

ĀTREYA. A patronymic from Atri. A son or descendant of Atri; a people so-called.

ATRI. 'An eater.' A *ṛṣi*, and author of many Vedic hymns. "A Maharṣi or great saint, who in the Vedas occurs especially in hymns composed for the praise of Agni, Indra, the Aśvins, and the

Viśvadevas. In the epic period he is considered as one of the ten Prajāpatis or lords of creation engendered by Manu for the purpose of creating the universe; at a later period he appears as a mind-born son of Brahmā, and as one of the seven ṛṣis who preside over the reign of Svāyambhuva, the first Manu, or, according to others, of Svārociṣa, the second, or of Vaivasvata, the seventh. He married Anasūyā, daughter of Daksa and their son was Durvāsas." — *Goldstucker.* In the *Rāmāyana* an account is given of the visit paid by Rāma and Sītā to Atri and Anasūya in their hermitage south of Citrakūta In the Purānas he was also father of Soma, the moon, and the ascetic Dattātreya by his wife Anasūyā. As a *ṛṣi* he is one of the stars of the Great Bear

AURVA. A *ṛsi*, son of Urva and grandson of Bhṛgu. He is described in the *Mahābhārata* as son of the sage Cyavana by his wife Arusi. From his race he is called Bhārgava. The *Mahābharata* relates that a king named Kṛtavīrya was very liberal to his priests of the race of Bhṛgu, and that they grew rich upon his munificence. After his death, his descendants, who had fallen into poverty, begged help from the Bhṛgus, and met with no liberal response. Some of them buried their money, and when this was discovered the impoverished ksatriyas were so exasperated that they slew all the Bhṛgus down to the children in the womb. One woman concealed her unborn child in her thigh, and the ksatriyas being informed of this, sought the child to kill it, but the child "issued forth from its mother's thigh" with lustre and blinded the persecutors. From being produced from the thigh (*uru*), the child received the name of Aurva. The sage's austerities alarmed both gods and men, and he for a long time refused to mitigate his wrath against the kṣatriyas, but at the persuasion of the *pitṛs*, he cast the fire of his anger into the sea, where it became a being with the face of a horse called Hayaśiras. While he was living in the forest he prevented the wife of King Bāhu from burning herself with her husband's corpse. Thus he saved the life of her son, with whom she had been pregnant seven years. When the child was born he was called Sāgara (ocean); Aurva was his preceptor, and bestowed on him the Āgneyāstra, or fiery weapon with which he conquered the barbarians who invaded his country. Aurva had a son named Ṛcīka, who was father of Jamadagni. The *Harivamśa* gives

another version of the legend about the offspring of Aurva The sage was urged by his friends to beget children He consented, but he foretold that his progeny would live by the destruction of others Then he produced from his thigh a devouring fire, which cried out with a loud voice, "I am hungry; let me consume the world " The various regions were soon in flames, when Brahmā interfered to save his creation, and promised the son of Aurva a suitable abode and maintenance. The abode was to be at Badavāmukha, the mouth of the ocean; for Brahmā was born and rests in the ocean, and he and the newly produced fire were to consume the world together at the end of each age, and at the end of time to devour all things with the gods, *asuras*, and *rākṣasas*. The name Aurva thus signifies, shortly, the submarine fire. It is also called Badavanala and Samvarttaka It is represented as a flame with a horse's head, and is also called Kākadhavaja, from carrying a banner on which there is a crow.

AUŚANA, or **AUŚANASA PURĀNA.** (*See* Purāna).

AUTTAMI. The third Manu. (*see* Manu)

AVANTĪ, AVANTIKĀ. A name of Ujjayini, one of the seven sacred cities.

AVATĀRA. 'A descent.' The incarnation of a deity, especially of Visnu. The first indication, not of an *avatāra*, but of what subsequently developed into an *avatara*, is found in the *Ṛgveda* in the "three steps" of "Visnu, the unconquerable preserver", who "strode over this (universe)", and "in three places planted his step". The early commentators understood the "three places" to be the earth, the atmosphere, and the sky; that in the earth Viṣṇu was fire, in the air lightning, and in the sky the solar light. One commentator, Aurṇavābha, whose name deserves mention, took a more philosophical view of the matter, and interpreted "the three steps" as being "the different positions of the sun at his rising, culmination, and setting". Sāyaṇa, the great commentator, who lived in days when the god Viṣṇu had obtained pre-eminence, understood "the three steps" to be "the three steps" taken by that god in his incarnation of Vāmana the dwarf, to be presently noticed. Another reference to "three strides" and to a sort of *avatāra* is made in the *Taittirīya Saṁhitā*, where it is said,

"Indra, assuming the form of a she-jackal, stepped all round the earth in three (strides) Thus the gods obtained it."

Boar Incarnation — In the *Taittirīya Samhitā* and *Brāhmana*, and also in the *Śatapatha Brāhmana*, the creator Prajāpati, afterwards known as Brahmā, took the form of a boar for the purpose of raising the earth out of the boundless waters The *Samhitā* says, "This universe was formerly waters, fluid On it Prajāpati, becoming wind, moved He saw this (earth). Becoming a boar, he took her up. Becoming Viśvakarman, he wiped (the moisture from) her. She extended. She became the extended one (Pṛthvī). From this the earth derives her designation as 'the extended one'." The *Brāhmana* is in accord as to the illimitable waters, and adds, "Prajāpati practised arduous devotion (saying), How shall this universe be (developed)? He beheld a lotus leaf standing. He thought, There is somewhat on which this (lotus leaf) rests. He, as a boar — having assumed that form — plunged beneath towards it. He found the earth down below. Breaking off (a portion of her), he rose to the surface. He then extended it on the lotus leaf. Inasmuch as he extended it, that is the extension of the extended one (the earth). This became (*abhūt*). From this the earth derives its name of Bhūmi." Further, in the *Taittirīya Āraṇyaka* it is said that the earth was "raised by a black boar with a hundred arms". The *Śatapatha Brāhmana* states, "She (the earth) was only so large, of the size of a span. A boar called Emusa raised her up Her lord, Prajāpati, in consequence prospers him with this pair and makes him complete." In the *Rāmāyana* also it is stated that Brahmā "re-became a boar and raised up the earth".

Kūrma or Tortoise — In the *Śatapatha Brāhmana* it is said that "Prajāpati, having assumed the form of a tortoise (*kūrma*), created offspring. That which he created he made (*akarot*); hence the word Kūrma".

Fish Incarnation — The earliest mention of the fish *avatara* occurs in the *Śatapatha Brāhmana*, in connection with the Hindu legend of the deluge. Manu found, in the water which was brought to him for his ablutions, a small fish, which spoke to him and said, "I will save thee" from a flood which shall sweep away all creatures. This fish grew to a large size, and had to be

consigned to the ocean, when he directed Manu to construct a ship and to resort to him when the flood should rise The deluge came, and Manu embarked in the ship The fish then swam to Manu, who fastened the vessel to the fish's horn, and was conducted to safety. The *Mahabharata* repeats this story with some variations.

The incarnations of the boar, the tortoise, and the fish are thus in the earlier writings represented as manifestations of Prajāpati or Brahma. The "three steps" which form the germ of the dwarf incarnation are ascribed to Visnu, but even these appear to be of an astronomical or mythical character rather than glorifications of a particular deity In the *Mahabharata* Visnu has become the most prominent of the gods, and some of his incarnations are more or less distinctly noticed; but it is in the Purānas that they receive their full development. According to the generally received account, the incarnations of Viṣṇu are ten in number, each of them being assumed by Visnu, the great preserving power, to save the world from some great danger or trouble.

1. *Matsya*. 'The fish.' This is an appropriation to Visnu of the ancient legend of the fish and the deluge, as related in the *Śatapatha Brāhmana*, and quoted above. The details of this *avatāra* vary slightly in different Purāṇas. The object of the incarnation was to save Vaivasvata, the seventh Manu, and progenitor of the human race, from destruction by a deluge. A small fish came into the hands of Manu and besought his protection. He carefully guarded it, and it grew rapidly until nothing but the ocean could contain it. Manu then recognised its divinity, and worshipped the deity Viṣṇu thus incarnate. The god apprised Manu of the approaching cataclysm, and bade him prepare for it. When it came, Manu embarked in a ship with the *ṛsis*, and with the seeds of all existing things. Viṣṇu then appeared as the fish with a most stupendous horn. The ship was bound to this horn with the great serpent as with a rope, and was secured in safety until the waters had subsided. The *Bhāgavata Purāṇa* introduces a new feature. In one of the nights of Brahmā, and during his repose, the earth and the other worlds were submerged in the ocean. Then the demon Hayagrīva drew near, and carried off the Veda which had issued from Brahmā's mouth.

To recover the Veda thus lost, Visnu assumed the form of a fish, and saved Manu as related above. But this Purāna adds that the fish instructed Manu and the *ṛsis* in "the true doctrine of the soul of the eternal Brahmā"; and, when Brahmā awoke at the end of this dissolution of the universe, Visnu slew *Hayagrīva* and restored the Veda to Brahmā

2. *Kūrma*. 'The tortoise ' The germ of this *avatara* is found in the *Śatapatha Brāhmana*, as above noticed In its later and developed form, Viṣnu appeared in the form of a tortoise in *satyayuga*, or first age, to recover some things of value which had been lost in the deluge. In the form of a tortoise he placed himself at the bottom of the sea of milk, and made his back the base or pivot of the mountain Mandara. The gods and demons twisted the great serpent Vāsuki round the mountain, and, dividing into two parties, each took an end of the snake as a rope, and thus churned the sea until they recovered the desired objects These were — (1) *amṛta*, the water of life; (2) Dhanvantari, the physician of the gods and bearer of the cup of *amṛta*; (3) Lakṣmi, goddess of fortune and beauty, and consort of Viṣnu; (4) *surā*, goddess of wine, (5) *candra*, the moon; (6) Rambhā, a nymph, and pattern of a lovely and amiable woman; (7) Ucchaihśravas, a wonderful and model horse; (8) Kaustubha, a celebrated jewel; (9) Pārijāta, a celestial tree; (10) Surabhi, the cow of plenty; (11) Airāvata, a wonderful model elephant; (12) *śankha*, a shell, the conch of victory; (13) *dhanus*, a famous bow; and (14) *viṣa*, poison.

3. *Varāha*. 'The boar.' The old legend of the *Brāhmanas* concerning the boar which raised the earth from the waters has been appropriated to Viṣṇu. A demon name Hiranyākṣa had dragged the earth to the bottom of the sea. To recover it Visṇu assumed the form of a boar, and after a contest of a thousand years he slew the demon and raised up the earth.

4. *Narasiṁha*, or *Nṛsiṁha*. 'The man-lion.' Viṣṇu assumed this form to deliver the world from the tyranny of Hiraṇyakaśipu, a demon who, by the favour of Brahmā, had become invulnerable, and was secure from gods, men, and animals. This demon's son, named Prahlāda, worshipped Viṣṇu, which so incensed his father that he tried to kill him, but his efforts were all in vain. Contending with his son as to the omnipotence and omnipresence of Viṣṇu,

Hiranyakasipu demanded to know if Visnu was present in a stone pillar of the hall, and struck it violently. To avenge Prahlada, and to vindicate his own offended majesty, Visnu came forth from the pillar as the Narasimha, half-man and half-lion, and tore the arrogant *daitya* king to pieces.

These four incarnations are supposed to have appeared in the *satyayuga*, or first age of the world.

5. *Vāmana*. 'The dwarf.' The origin of this incarnation is "the three strides of Visnu", spoken of in the *Rgveda*, as before explained. In the *Tretayuga*, or second age, the *daitya* king Bali had, by his devotions and austerities, acquired the dominion of the three worlds, and the gods were shorn of their power and dignity. To remedy this, Visnu was born as a diminutive son of Kaśyapa and Aditi. The dwarf appeared before Bali, and begged of him as much land as he could step over in three paces. The generous monarch complied with the request. Visnu took two strides over heaven and earth; but respecting the virtues of Bali, he then stopped, leaving the dominion of Pātāla, or the infernal regions, to Bali.

The first five incarnations are thus purely mythological; in the next three we have the heroic element, and in the ninth the religious.

6. *Paraśurāma*. 'Rāma with the axe.' Born in the *tretā*, or second age, as son of the brāhmana Jamadagni, to deliver the brāhmanas from the arrogant dominion of the kṣatriyas. (*see* Paraśurāma)

7. *Rāma or Rāmacandra*. 'The moon-like or gentle Rāma', the hero of the *Rāmāyaṇa*. He was the son of Daśaratha, king of Ayodhyā, of the Solar race, and was born in the *tretā yuga*, or second age, for the purpose of destroying the demon Rāvaṇa.

8. *Kṛṣṇa*. 'The black or dark coloured.' This is the most popular of all the later deities, and has obtained such pre-eminence, that his votaries look upon him not simply as an incarnation, but as a perfect manifestation of Viṣṇu. When Kṛṣna is thus exalted to the full godhead, his elder brother, Balarāma takes his place as the eighth *avatāra*. (*see* Kṛṣṇa and Balarāma)

9. *Buddha*. The great success of Buddha as a religious

teacher seems to have induced the brāhmanas to adopt him as their own, rather than to recognise him as an adversary So Visnu is said to have appeared as Buddha to encourage demons and wicked men to despise the Vedas, reject caste, and deny the existence of the gods, and thus to effect their own destruction.

10 *Kalkī or Kalkin.* 'The white horse.' This incarnation of Visṇu is to appear at the end of the *kali* or Iron Age, seated on a white horse, with a drawn sword blazing like a comet, for the final destruction of the wicked, the renovation of creation, and the restoration of purity

The above are the usually recognised *avatāras*, but the number is sometimes extended, and the *Bhāgavata Purāna*, which is the most fervid of all the Purānas in its glorification of Viṣnu, enumerates twenty-two incarnations· (1) Purusa, the male, the progenitor; (2) Varāha, the boar; (3) Narada, the great sage; (4) Nara and Nārāyaṇa (q.v.); (5) Kapila, the great sage, (6) Dattātreya, a sage; (7) Yajña, sacrifice; (8) Ṛsabha, a righteous king, father of Bharata; (9) Pṛthu, a king; (10) Matsya, the fish; (11) Kūrma, the tortoise; (12) and (13) Dhanvantari, the physician of the gods; (14) Narasimha, the man-lion; (15) Vāmana, the dwarf; (16) Paraśurāma; (17) Veda-Vyāsa; (18) Rāma; (19) Balarāma; (20) Kṛṣna; (21) Buddha; (22) Kalki. But after this it adds — "The incarnations of Viṣnu are innumerable, like the rivulets flowing from an inexhaustible lake. *Ṛsis*, Manus, gods, sons of Manus, Prajāpatis, are all portions of him."

AVATĀRAṆA. An abode of the *rāksasas*.

AYODHYĀ. The modern Oude. The capital of Ikṣvāku, the founder of the Solar race, and afterwards the capital of Rāma. It is one of the seven sacred cities. The exact site has not been discovered.

ĀYURVEDA. 'The Veda of life.' A work on medicine, attributed to Dhanvantari, and sometimes regarded as a supplement to the *Atharvaveda*.

AYUS. The first-born son of Purūravas and Urvaśī, and the father of Nahuṣa, Kṣattravṛddha, Rambha, Raji, and Anenas.

BABHRŪ-VĀHANA. Son of Arjuna by his wife Citrāṅgadā. He was adopted as the son of his maternal grandfather, and reigned at Maṇipura as his successor. He dwelt there in a palace of great

splendour, surrounded with wealth and signs of power. When Arjuna went to Manipura with the horse intended for the *Aśva-medha*, there was a quarrel between Arjuna and King Babhrū-vāhana, and the latter killed his father with an arrow Repenting of his deed, he determined to kill himself, but he obtained from his step-mother, the Naga princess Ulupi, a gem which restored Arjuna to life. He returned with his father to Hastinapura. The description of this combat has been translated from the *Mahā-bharata* by Troyer in his *Rajatarangini*, tome i, p 578.

BĀDARĀYANA. A name of Veda-Vyasa, especially used for him as the reputed author of the Vedanta philosophy. He was the author of the *Brahma Sutras*, published in the *Bibliotheca Indica.*

BADARĪ, BADARĪKĀŚRAMA. A place sacred to Viṣṇu, near the Ganges in the Himālayas, particularly in Viṣnu's dual form of Nara-Nārāyana Thus, in the *Mahābharata*, Śiva, addressing Arjuna, says, "Thou wast Nara in a former body, and, with Nārāyana for thy companion, didst perform dreadful austerity at Badarī for many myriads of years." It is now known as Badarī-nātha, though this is properly a title of Visnu as lord of Badarī.

BAḌAVĀ. 'A mare, the submarine fire'. In mythology it is a flame with the head of a horse, called also Hayaśiras, 'horse-head'. (*see* Aurva)

BĀHĪKAS. People of the Panjāb, so-called in Pāṇini and the *Mahābharata*. They are spoken of as being impure and out of the law.

BĀHU, BĀHUKA. A king of the Solar race, who was vanquished and driven out of his country by the tribes of Haihayas and Tālajaṅghas. He was father of Sagara.

BĀHUKA. The name of Nala when he was transformed into a dwarf.

BAHULĀS. The Kṛttikās or Pleiades.

BAHVṚCA. A priest or theologian of the *Ṛgveda*.

BALABHADRA. (*See* Balarāma).

BĀLAGOPĀLA. The boy Kṛṣṇa.

BALARĀMA. (Balabhadra and Baladeva are other forms of this

name.) The elder brother of Kṛsna When Kṛsna is regarded as a full manifestation of Visnu, Balarāma is recognised as the eighth *avatāra* or incarnation in his place. According to this view, which is the favourite one of the Vaisṇavas, Kṛsna is a full divinity and Balarāma an incarnation; but the story of their birth as told in the *Mahābhārata* places them more upon an equality. It says that Viṣṇu took two hairs, a white and a black one, and that these became Balarāma and Kṛṣna, the children of Devakī. Balarāma was of fair complexion, Kṛsṇa was very dark. As soon as Balarāma was born, he was carried away to Gokula to preserve his life from the tyrant Kaṁsa, and he was there nurtured by Nanda as a child of Rohinī. He and Kṛsna grew up together, and he took part in many of Kṛsṇa's boyish freaks and adventures His earliest exploit was the killing of the great *asura* Dhenuka, who had the form of an ass. This demon attacked him, but Balarāma seized his assailant, whirled him round by his legs till he was dead, and cast his carcase into a tree. Another *asura* attempted to carry off Balarāma on his shoulders, but the boy beat out the demon's brains with his fists. When Kṛsna went to Mathurā, Balarāma accompanied him, and manfully supported him till Kamsa was killed. Once, when Balarāma was intoxicated, he called upon the Yamunā river to come to him, that he might bathe; but his command not being heeded, he plunged his ploughshare into the river, and dragged the waters whithersoever he went, until they were obliged to assume a human form and beseech his forgiveness. This action gained for him the title Yamunābhid and Kālindi-karṣaṇa, breaker or dragger of the Yamunā. He killed Rukmin in a gambling brawl. When Śāmba, son of Kṛṣṇa, was detained as a prisoner at Hastināpura by Duryodhana, Balarāma demanded his release, and, being refused, he thrust his ploughshare under the ramparts of the city, and drew them towards him, thus compelling the Kauravas to give up their prisoner. Lastly, he killed the great ape Dvivida, who had stolen his weapons and derided him.

Such are some of the chief incidents of the life of Balarāma, as related in the Purāṇas, and as popular among the votaries of Kṛṣṇa. In the *Mahābhārata* he has more of a human character. He taught both Duryodhana and Bhīma the use of the mace.

Though inclining to the side of the Pāndavas, he refused to take an active part either with them or the Kauravas. He witnessed the combat between Duryodhana and Bhīma, and beheld the foul blow struck by the latter, which made him so indignant that he seized his weapons, and was with difficulty restrained by Kṛsna from falling upon the Pāṇḍavas. He died just before Kṛṣṇa, as he sat under a banyan tree in the outskirts of Dvārakā.

Another view is held as to the origin of Balarāma. According to this he was an incarnation of the great serpent Śesa, and when he died the serpent is said to have issued from his mouth.

The "wine-loving" Balarāma (Madhupriya or Priyamadhu) was as much addicted to wine as his brother Kṛṣṇa was devoted to the fair sex. He was also irascible in temper, and sometimes quarrelled even with Kṛṣṇa: the Purāṇas represent them as having a serious difference about the *syamantaka* jewel. He had but one wife, Revatī, daughter of King Raivata, and was faithful to her. By her he had two sons, Niśaṭha and Ulmuka. He is represented as of fair complexion, and, as Nīlavastra, 'clad in a dark-blue vest'. His especial weapons are a club (*khetaka* or *saunanda*), the ploughshare (*hala*), and the pestle (*mūsala*) from which he is called Phāla and Hāla, also Halāyudha, 'plough-armed'; Halabhṛt, 'plough-bearer'; Lāṅgali and Saṅkarṣana, 'ploughman'; and Mūsalī, 'pestle-holder'. As he has a palm for a banner, he is called Tāladhvaja. Other of his appellations are Guptacara, 'who goes secretly'; Kāmpāla and Samvartaka.

BĀLA-RĀMĀYAṆA. A drama by Rājaśekhara. It has been printed.

BĀLEYA. A descendant of Bali, a *daitya*.

BĀLHI. A northern country, Balkh. Said in the *Mahābhārata* to be famous for its horses, as Balkh is to the present time.

BĀLHĪKAS, BĀHLĪKAS. "Always associated with the people of the north, west, and ultra-Indian provinces, and usually considered to represent the Bactrians or people of Balkh." — *Wilson*

BALI. A good and virtuous *daitya* king. He was son of Virocana, son of Prahlāda, son of Hiraṇyakaśipu. His wife was Vindhyāvalī. Through his devotion and penance he defeated Indra, humbled the gods, and extended his authority over the three worlds. The gods appealed to Viṣṇu for protection, and he became manifest in

his dwarf *avatāra* for the purpose of restraining Bali This dwarf craved from Bali the boon of three steps of ground, and, having obtained it, he stepped over heaven and earth in two strides; but then, out of respect to Bali's kindness and his grandson Prahlāda's virtues, he stopped short, and left to him Pātāla, the infernal regions Bali is also called Mahābali, and his capital was Mahābalipura. The germ of the legend of the three steps is found in the *Ṛgveda* where Viṣnu is represented as taking three steps over earth, heaven, and the lower regions, typifying perhaps the rising, culmination, and setting of the sun.

BĀLĪ, BĀLIN. The monkey king of Kiskindhā, who was slain by Rāma, and whose kingdom was given to his brother Sugriva, the friend and ally of Rāma. He was supposed to be the son of Indra, and to have been born from the hair (*bāla*) of his mother, whence his name. His wife's name was Tārā, and his sons Angada and Tāra.

BĀṆA. A *daitya*, eldest son of Bali, who had a thousand arms. He was a friend of Śiva and enemy of Visnu. His daughter Ūsā fell in love with Aniruddha, the grandson of Kṛsna, and had him conveyed to her by magic art. Kṛsna, Balarāma, and Pradyumna went to the rescue, and were resisted by Bāna, who was assisted by Śiva and Skanda, god of war. Śiva was overpowered by Kṛsna; Skanda was wounded; and the many arms of Bāṇa were cut off by the missile weapons of Kṛṣna. Śiva then interceded for the life of Bāṇa and Kṛṣṇa granted it. He is called also Vairoci.

BAṄGA. Bengal, but not in the modern application. In ancient times Banga meant the districts north of the Bhāgirathi—Jessore, Kṛṣnagar, &c. (*see* Anu)

BARBARAS. Name of a people. "The analogy to 'barbarians' is not in sound only, but in all the authorities these are classed with borders and foreigners and nations not Hindu." —*Wilson.*

BARHIṢADS. A class of *pitṛs*, who, when alive, kept up the household flame, and presented offerings with fire. Some authorities identify them with the months. Their dwelling is Vaibhrājaloka. (*see* Pitṛs)

BAUDHĀYANA. A writer on Dharmaśāstra or law. He was also the author of a Sūtra work.

BHADRĀ. Wife of Utathya (q v.).

BHADRACĀRU. A son of Krsna and Rukminī

BHADRAKĀLĪ. Name of a goddess In modern times it applies to Durgā

BHADRĀŚVA. (1) A region lying to the east of Meru. (2) A celebrated horse, son of Uchchaihśravas.

BHAGA. A deity mentioned in the Vedas, but of very indistinct personality and powers. He is supposed to bestow wealth and to preside over marriage, and he is classed among the Ādityas and Viśvedevas.

BHAGA-NETRAGHNA (or **HAN**). 'Destroyer of the eyes of Bhaga.' An appellation of Śiva

BHAGAVAD GĪTĀ. 'The song of the Divine One'. A celebrated episode of the *Mahābhārata*, in the form of a metrical dialogue, in which the divine Kṛsna is the chief speaker, and expounds to Arjuna his philosophical doctrines. The author of the work is unknown, but he "was probably a brāhmana, and nominally a Vaisnava, but really a philosopher and thinker, whose mind was cast in a broad mould". This poem has been interpolated in the *Mahābhārata*, for it is of much later date than the body of that epic; it is later also than the six Darśanas or philosophical schools, for it has received inspiration from them all, especially from the Sāṁkhya, Yoga, and Vedānta. The second or third century AD has been proposed as the probable time of its appearance. Kṛṣṇa, as a god, is a manifestation of Visnu; but in this song, and in the other places, he is held to be the supreme being. As man, he was related to both the Pāndavas and the Kauravas, and in the great war between these two families he refused to take up arms on either side. But he consented to act as the Pāndava Arjuna's charioteer. When the opposing hosts were drawn up in the array against each other, Arjuna, touched with compunction for the approaching slaughter of kindred and friends, appeals to Kṛṣṇa for guidance. This gives the occasion for the philosophical teaching. "The poem is divided into three sections, each containing six chapters, the philosophical teaching in each being somewhat distinct", but "undoubtedly the main design of the poem, the sentiments expressed in which have exerted a powerful influence throughout

India for the last 1600 years, is to inculcate the doctrine of *bhakti* (faith), and to exalt the duties of caste above all other obligations, including those of friendship and kindred". So Arjuna is told to do his duty as a soldier without heeding the slaughter of friends "In the second division of the poem the Pantheistic doctrines of the Vedānta are more directly inculcated than in the other sections. Kṛsna here, in the plainest language, claims adoration as one with the great universal spirit pervading and constituting the universe." The language of this poem is exceedingly beautiful, and its tone and sentiment of a very lofty character, so that they have a striking effect even in the prose translation. It was one of the earliest Sanskṛt works translated into English by Wilkins; but a much more perfect translation, with an excellent introduction, has since been published by Mr. J Cockburn Thompson, from which much of the above has been borrowed. There are several other translations in French, German, &c.

BHĀGAVATA PURĀṆA. The Purāṇa "in which ample details of duty are described, and which opens with (an extract from) the Gāyatrī; that in which the death of the *asura* Vṛtra is told, and in which the mortals and immortals of the Sārasvata Kalpa, with the events that then happened to them in the world, are related, that is celebrated as the Bhāgavata, and consists of 18,000 verses". Such is the Hindu description of this work. "The Bhāgavata," says Wilson, "is a work of great celebrity in India, and exercises a more direct and powerful influence upon the opinions and feelings of the people than perhaps any other of the Purāṇas. It is placed fifth in all the lists, but the Padma ranks it as the eighteenth, as the extracted substance of all the rest. According to the usual specification, it consists of 18,000 *ślokas*, distributed amongst 332 chapters, divided into twelve *skandhas* or books. It is named Bhāgavata from its being dedicated to the glorification of Bhāgavata or Viṣnu." The most popular and characteristic part of this Purāṇa is the tenth book, which narrates in detail the history of Kṛṣṇa, and has been translated into perhaps all the vernacular languages of India. Colebrooke concurs in the opinion of many learned Hindus that this Purāna is the composition of the grammarian Vopadeva, who lived about six or seven centuries ago at the court of Hemādri, Rājā of Deva-

giri (Deogurh or Daulatabad), and Wilson sees no reason for calling in question the tradition which assigns the work to this writer This Purana has been translated into French by Burnouf, and has been published with the text in three volumes folio, and in other forms.

BHĀGĪRATHĪ. The Ganges. The name is derived from Bhagīratha, a descendant of Sagara, whose austerities induced Śiva to allow the sacred river to descend to the earth for the purpose of bathing the ashes of Sagara's sons, who had been consumed by the wrath of the sage Kapila Bhagīratha named the river Sāgara, and after leading it over the earth to the sea, he conducted it to Pātāla, where the ashes of his ancestors were laved with its waters and purified.

BHAIRAVA. (mas.), **BHAIRAVĪ** (fem.). 'The terrible.' Name of Śiva and his wife Devī. The Bhairavas are eight inferior forms or manifestations of Śiva, all of them of a terrible character — (1) Asitānga, black limbed; (2) Samhāra, destruction; (3) Ruru, a dog; (4) Kālā, black; (5) Krodha, anger; (6) Tāmracūdā, red crested; (7) Candracūdā, moon crested; (8) Mahā, great. Other names are met with as variants: Kapāla, Rudra, Bhīsana, Unmatta, Ku-pati, &c. In these forms Śiva often rides upon a dog, wherefore he is called Śvāśva, 'whose horse is a dog'.

BHĀMATĪ. A gloss on Śankara's commentary upon the *Brahma Sūtras* by Vācaspati Miśra. It has been published in the *Bibliotheca Indica*.

BHĀNUMATĪ. Daughter of Bhānu, a Yādava chief, who was abducted from her home in Dvārakā, during the absence of her father, by the demon Nikumbha.

BHARADVĀJA. A *ṛsi* to whom many Vedic hymns are attributed. He was the son of Bṛhaspati and father of Droṇa, the preceptor of the Pāṇḍavas. The *Taittirīya Brāhmaṇa* says that "he lived through three lives" (probably meaning a life of great length), and that "he became immortal and ascended to the heavenly world, to union with the sun". In the *Mahābhārata* he is represented as living at Haridvār; in the *Rāmāyaṇa* he received Rāma and Sītā is his hermitage at Prayāga, which was then and afterwards much celebrated. According to some of the Purāṇas and the *Hari-*

vaṁśa, he became by gift or adoption the son of King Bharata, and an absurd story is told about his birth to account for his name. His mother, the wife of Utathya, was pregnant by her husband and by Bṛhaspati. Dīrghatamas, the son by her husband, kicked his half-brother out of the womb before his time, when Bṛhaspati said to his mother, 'Bharadvājam', 'Cherish this child of two fathers'.

BHĀRADVĀJA. (1) Drona. (2) Any descendant of Bharadvāja or follower of his teaching. (3) Name of a grammarian and author of Sūtras.

BHARATA. (1) A hero and king from whom the warlike people called Bhāratas, frequently mentioned in the *Ṛgveda*, were descended. The name is mixed up with that of Viśvāmitra. Bharata's sons were called Viśvāmitras and Viśvāmitra's sons were called Bharatas.

(2) An ancient king of the first *manvantara* He was devoted to Viṣnu, and abdicated his throne that he might continue constant in meditation upon him. While at his hermitage, he went to bathe in the river, and there saw a doe big with young frightened by a lion. Her fawn, which was brought forth suddenly, fell into the water, and the sage rescued it. He brought the animal up, and becoming excessively fond of it, his abstraction was interrupted. "In the course of time he died, watched by the deer with tears in its eyes, like a son mourning for his father; and he himself, as he expired, cast his eyes upon the deer and thought of nothing else, being wholly occupied with one idea." For this misapplied devotion he was born again as a deer with the faculty of recollecting his former life. In this form he lived an austere retired life, and having atoned for his former error, was born again as a brāhmana. But his person was ungainly, and he looked like a crazy idiot. He discharged servile offices, and was a palankin bearer; but he had true wisdom, and discoursed deeply upon philosophy and the power of Viṣnu. Finally he obtained exemption from future birth. This legend is "a sectarial graft upon a Paurāṇik stem".

(3) Son of Daśaratha by his wife Kaikeyī, and half-brother of Rāmacandra. He was educated by his mother's father, Aśvapati, king of Kekaya, and married Māṇḍavī, the cousin of Sītā. His

mother, through maternal fondness, brought about the exile of Rāma, and endeavoured to secure her own son's succession to the throne, but Bharata refused to supplant his elder brother. On the death of his father Bharata performed the funeral rites, and went after Rāma with a complete army to bring him back to Ayodhyā and place him on the throne. He found Rāma at Citrakūṭa, and there was a generous contention between them as to which should reign. Rama refused to return until the period of his exile was completed, and Bharata declined to be king; but he returned to Ayodhā as Rāma's representative, and setting up a pair of Rāma's shoes as a mark of his authority Bharata ruled the country in his brother's name. "He destroyed thirty millions of terrible *Gandharvas*" and made himself master of their country.

(4) A prince of the Puru branch of the Lunar race. Bharata was son of Dusyanta and Śakuntalā. Ninth in descent from him came Kuru, and fourteenth from Kuru came Śāntanu. This king had a son named Vicitravīrya, who died childless, leaving two widows. Kṛṣṇa Dvaipāyana was natural brother to Vichitravīrya. Under the law he raised up seed to his brother from the widows, whose sons were Dhṛtarāṣṭra and Pāṇḍu, between whose decendants, the Kauravas and Pāṇḍavas, the great war of the *Mahābhārata* was fought. Through their descent from Bharata, these princes, but more especially the Pāṇḍavas, were called Bhāratas.

(5) A sage who is the reputed inventor of dramatic entertainments.

(6) A name borne by several others of less note than the above.

BHĀRATA. A descendant of Bharata, especially one of the Pāṇḍu princes.

BHĀRATAVARṢA. India, as having been the kingdom of Bharata. It is divided into nine *khaṇḍas* or parts : Indradvīpa, Kaśerumat, Tāmravarṇa, Gabhastimat, Nāgadvīpa, Saumya, Gāndharva, Vāruṇa.

BHĀRATĪ. A name of Sarasvatī.

BHĀRGAVA. A descendant of Bhṛgu, as Cyavana, Śaunaka, Jamadagni, but more especially used for the latter and Paraśu-

rāma.

BHARTṚHARI A celebrated poet and grammarian, who is said to have been the brother of Vikramāditya. He wrote three *Śatakas* or Centuries of verses, called — (1) *Sṛngāra-śataka*, on amatory matters, (2) *Nīti-śataka*, on polity and ethics, (3) *Vairāgya-śataka*, on religious austerity. These maxims are said to have been written when he had taken to a religious life after a licentious youth. He was also author of a grammatical work of high repute called *Vākyapadīya*, and the poem called *Bhattikavya* is by some attributed to him. The moral verses were translated into French so long ago as 1670. A note at the end of that translation says, "Trad. par le Brahmine Padmanaba en flamand et du flamand en français par Th. La Grue." The text with a Latin translation was printed by Schiefner and Weber. There is a translation in German by Bohlen and Schutz, in French by Fauche, and of the erotic verses by Regnaud; in English by Professor Tawney in the *Indian Antiquary*

BHĀṢA-PARICCHEDA. An exposition of the Nyāya philosophy There are several editions.

BHĀSKARĀCĀRYA. (Bhāskara + Ācārya.) A celebrated mathematician and astronomer, who was born early in the eleventh century AD. He was author of the *Bīja-gaṇita* on arithmetic, the *Līlāvatī* on algebra, and the *Siddhānta Śiromani* on astronomy. It has been claimed for Bhāskara that he "was fully acquainted with the principle of the Differential Calculus". This claim Dr. Spottiswoode considers to be overstated, but he observes of Bhāskara· "It must be admitted that the penetration shown by Bhāskara in his analysis is in the highest degree remarkable; that the formula which he establishes, and his method of establishing it, bear more than a mere resemblance — they bear a strong analogy — to the corresponding process in modern astronomy; and that the majority of scientific persons will learn with surprise the existence of such a method in the writings of so distant a period and so distant a region " — *Jour RAS*, 1859.

BHAṬṬĀCĀRYA. (*See* Kumārila Bhaṭṭa).

BHAṬṬI-KĀVYA. A poem on the actions of Rāma by Bhaṭṭi. It is of a very artificial character, and is designed to illustrate the laws

of grammar and the figures of poetry and rhetoric The text has been printed with a commentary, and part has been translated into German by Schütz

BHAUMA. Son of Bhūmi (the earth) A metronymic of the *daitya* Naraka.

BHAUTYA. The fourteenth Manu. (*see* Manu)

BHAVA. (1) A Vedic deity often mentioned in connection with Śarva the destroyer. (2) A name of Rudra or Śiva, or of a manifestation of the god (*see* Rudra)

BHAVABHŪTI. A celebrated dramatist, the author of three of the best extant Sanskṛt dramas, the *Mahāvīra Carita*, *Uttara-Rāma -Carita*, and *Mālati Madhava*. He was also known as Śrīkaṇtha, or 'throat of eloquence' He was a brāhmana, and was a native either of Bedar or Berar, but Ujjayinī or its neighbourhood would seem, from his vivid descriptions of the scenery, to have been the place of his residence. The eighth century is the period at which he flourished. His three plays have been translated by Wilson in blank verse, who says of *Mālatī Mādhava*, "The author is fond of an unreasonable display of learning, and occasionally substitutes the phraseology of logic or metaphysics for the language of poetry and nature. At the same time the beauties predominate over the defects, and the language of the drama is in general of extraordinary beauty and power."

BHAVIṢYA PURĀṆA. "This Purāṇa, as its name implies, should be a book of prophecies foretelling what will be." The copies discovered contain about 7000 stanzas. The work is far from agreeing with the declared character of a Purāṇa, and is principally a manual of rites and ceremonies. Its deity is Śiva. There is another work, containing also about 7000 verses, called the *Bhavisyottara Purāṇa*, a name which would imply that "it was a continuation or supplement of the former," and its contents are of a similar character. — *Wilson.*

BHAVIṢYOTTARA PURĀṆA. (*See* Bhaviṣya Purāṇa)

BHAVĀNĪ. One of the names of the wife of Śiva. (*see* Devī)

BHELA. An ancient sage who wrote upon medicine.

BHIKṢU. A mendicant. The brāhmaṇa in the fourth and last stage

of his religious life (*see* Brāhmana)

Any mendicant, especially, in its Pāli form, Bhikkhu, a Buddhist mendicant.

BHĪMA, BHĪMASENA. 'The terrible ' The second of the five Pāndu princes, and mythically son of Vāyu,'the god of the wind'. He was a man of vast size, and had great strength. He was wrathful in temper, and given to abuse, a brave warrior, but a fierce and cruel foe, coarse in taste and manners, and a great feeder, so that he was called Vṛkodara,'wolf's belly'. Half of the food of the family was allotted to him, and the other half sufficed for his four brothers and their mother. The weapon he generally used was a club, which suited his gigantic strength, and he had been trained in the use of it by Drona and Balarāma. His great strength excited the envy of his cousin Duryodhana, who poisoned him and threw his body into the Ganges; but it sank to the realm of the serpents, where it was restored to health and vigour, and Bhīma returned to Hastināpura. At the passage of arms at Hastināpura, he and Duryodhana engaged each other with clubs; but the mimic combat soon turned into a fierce personal conflict, which Droṇa had to put an end to by force. It was at this same meeting that he reviled Karna, and heaped contempt upon him, increasing and converting into bitter hatred the enmity which Karna had previously entertained against the Pāṇḍavas. When he and his brothers were in exile, and an attempt was made, at the instigation of Duryodhana, to burn them in their house, it was he who barricaded the house of Purocana, the director of the plot, and burnt him as he had intended to burn them. Soon after this he met the *asura* Hidimba, whom he killed, and then married his sister Hiḍimbā. He also slew another *asura* named Vaka, whom he seized by the legs and tore asunder; afterwards he killed his brother, Kirmīra, and other *asuras*. This brought the *asuras* to submission, and they engaged to refrain from molesting mankind. After the Pāṇdu princes were established at Indraprastha, Bhīma fought in single combat with Jarāsandha, king of Magadha, who had refused to recognise their supremacy. As 'son of the wind', Bhīma was brother of Hanumān, and was able to fly with great speed. By this power of flight, and with the help of Hanumān, he made his way to Kubera's heaven, high up in the Himālayas.

When Jayadratha failed in his attempt to carry off Draupadi, he was pursued by Arjuna and Bhima. The latter overtook him, dragged him by the hair from his chariot to the ground, and kicked him till he became senseless. At Arjuna's remonstrance Bhima refrained from killing him, but he cut off all his hair except five locks, and compelled him to acknowledge publicly that he was the slave of the Pāndavas. Bhima refused to listen to his brother's plea for Jayadratha's release, but at Draupadi's intercession he let him go free. In the second exile of the Pandavas, they went to the Raja of Virata, whose service they entered. Bhima, holding a ladle in one hand and a sword in the other, undertook the duties of cook; but he soon exhibited his prowess by fighting with and killing a famous wrestler named Jimuta. Draupadi had entered into the service of the queen as a waiting-maid, and attracted the admiration of the king's brother-in-law, Kicaka. When she rejected his advances, he insulted and brutally assaulted her. Her husbands did not seem disposed to avenge her, so she appealed to Bhima, as she was wont when she sought revenge. Draupadi made an assignation with Kicaka, which Bhima kept, and after a sharp struggle with the disappointed gallant, he broke his bones to atoms, and made his body into a large ball of flesh, so that no one could tell how he had been killed or who had killed him. Draupadi was judged to have had a share in his death, and was condemned to be burnt alive; but Bhīma drew his hair over his face, so that no one could recognise him, and, tearing up a large tree for a club, he rushed to the rescue. He was taken for a mighty Gandharva, the crowd fled, and Draupadī was released. Kīcaka had been the general of the forces of Virāta and the mainstay of the king. After his death, Suśarman, king of Trigartta, aided and abetted by the Kauravas and others, determined to attack Virāṭa. The Rājā of Virāṭa was defeated and made prisoner, but Bhīma pursued Suśarman and overcame him, rescued the prisoner, and made the conqueror captive. In the great battle between the Kauravas and Pāṇdavas, Bhīma took a very prominent part. On the first day he fought against Bhīṣma; on the second he slew the two sons of the Rājā of Magadha, and after them their father, killing him and his elephant at a single blow. In the night between the fourteenth and fifteenth day of the battle, Bhīma fought with Droṇa until the

rising of the sun, but that redoubted warrior fell by the hand of Dhṛstadyumna, who continued the combat till noonday. On the seventeenth day he killed Duhśāsana, and drank his blood, as he had long before vowed to do, in retaliation of the insults Duhśāsana had offered to Draupadī. On the eighteenth and last day of the battle Duryodhana fled and hid himself in a lake. When he was discovered, he would not come out until he had received a promise that he should not have to fight with more than one man at a time Even then he delayed until he was irritated by the abuse and the taunts of the Pāṇdavas. Bhīma and Duryodhana fought as usual with clubs. The battle was long and furious; the parties were equally matched, and Bhīma was getting the worst of it, when he struck an unfair blow which smashed Duryodhana's thigh, and brought him to the ground. Thus he fulfilled his vow and avenged Draupadī In his fury Bhīma kicked his prostrate foe on the head, and acted so brutally that his brother Yudhisthira struck him in the face with his fist, and directed Arjuna to take him away. Balarāma was greatly incensed at the foul play to which Bhīma had resorted, and would have attacked the Pāndavas had he not been mollified by Kṛsṇa. He declared that Bhīma should thenceforward be called Jihmayodhin, 'the unfair fighter'. After the conclusion of the war, the old king, Dhṛtarāṣṭra, asked that Bhīma might be brought to him. Kṛṣṇa, who knew the blind old man's sorrow for his son, whom Bhīma had killed, and suspecting his intention, placed before him an iron statue, which Dhṛtarāstra crushed in his embrace. Dhṛtarāṣṭra never forgave Bhīma, and he returned the ill feeling with insults, which ended in the old king's retiring into the forest. Bhīma's last public feat was the slaughter of the horse in the sacrifice which followed Yudhiṣṭhira's accession to the throne. Apart from his mythological attributes, the character of Bhīma is natural and distinct. He was a man of burly form, prodigious strength, and great animal courage, with coarse tastes, a gluttonous appetite, and an irascible temper: jovial and jocular when in good humour, but abusive, truculent, and brutal when his passions were roused. His repartees were forcible though coarse, and he held his own even against Kṛṣṇa when the latter made personal remarks upon him. (*see* Mahābhārata)

By his *asura* wife Hidimba he had a son named Ghatotkaca; and by his wife Balandhara, princess of Kasi, also he had a son named Sarvatraga or Sarvaga. Other appellations of Bhima are Bhimasena, Bahuśalin, 'the large armed', Jarasandhajit, 'vanquisher of Jarasandha'.

BHĪMA. Name of the father of Damayanti A name of Rudra or of one of his personifications. (*see* Rudra)

BHĪMA ŚAṄKARA, BHĪMEŚVARA. Name of one of the twelve great *lingas*. (*see* Lingas)

BHĪMASENA. A name of Bhima.

BHĪṢMA. 'The terrible.' Son of King Sàntanu by the holy river goddess Ganga, and hence called Śàntanava, Gāngeya, and Nadija, 'the river-born'. When King Śàntanu was very old he desired to marry a young and beautiful wife. His son Śāntanava or Bhisma found a suitable damsel, but her parents objected to the marriage because Bhisma was heir to the throne, and if she bore sons they could not succeed. To gratify his father's desires, he made a vow to the girl's parents that he would never accept the throne, nor marry a wife, nor become the father of children. Śāntanu then married the damsel, whose name was Satyavatī, and she bore him two sons. At the death of his father, Bhisma placed the elder son upon the throne, but he was headstrong and was soon killed in battle. The other son, named Vicitravīrya, then succeeded, and Bhīṣma acted as his protector and adviser. By force of arms Bhīṣma obtained two daughters of the king of Kāśī and married them to Vicitravīrya, and when that prince died young and childless, Bhīṣma acted as guardian of his widows. By Bhīṣma's arrangement, Kṛṣna Dvaipāyana, who was born of Satyavatī before her marriage, raised up seed to his half-brother. The two children were Pāṇḍu and Dhṛtarāṣṭra. Bhīṣma brought them up and acted for them as regent of Hastināpura. He also directed the training of their respective children, the Pāṇḍavas and Kauravas. On the rupture taking place between the rival families, Bhīṣma counselled moderation and peace. When the war began he took the side of the Kauravas, the sons of Dhṛtarāṣṭra, and he was made commander-in-chief of their army. He laid down some rules for mitigating the horrors of war, and he

stipulated that he should not be called upon to fight against Arjuna. Goaded by the reproaches of Duryodhana, he attacked Arjuna on the tenth day of the battle. He was unfairly wounded by Śikhaṇḍin, and was pierced with innumerable arrows from the hands of Arjuna, so that there was not a space of two fingers' breadth left unwounded in his whole body, and when he fell from his chariot he was upheld from the ground by the arrows and lay as on a couch of darts. He was mortally wounded, but he had obtained the power of fixing the period of his death, so he survived fifty-eight days, and delivered several long didactic discourses. Bhīsma exhibited throughout his life a self-denial, devotion, and fidelity which remained unsullied to the last. He is also known by the appellation Tarpanecchu, and as Tālaketu, 'palm banner'. (*see* Mahābhārata)

BHĪṢMAKA. (1) An appellation of Siva. (2) King of Vidarbha, father of Rukmin and of Rukminī, the chief wife of Kṛsna

BHOGAVATĪ. 'The voluptuous'. The subterranean capital of the Nāgas in the Nāgaloka portion of Pātāla. Another name is Pūt-kārī.

BHOJA. (1) A name borne by many kings. Most conspicuous among them was Bhoja or Bhojadeva, king of Dhār, who is said to have been a great patron of literature, and probably died before AD 1082. (2) A prince of the Yādava race who reigned at Mṛttikavati on the Parnāśa river in Mālwa; he is also called Mahabhoja. (3) A tribe living in the Vindhya mountains. (4) A country; the modern Bhojpur, Bhāgalpur, &c.

BHOJA-PRABANDHA. A collection of literary anecdotes relating to King Bhoja of Dhār, written by Ballāla. The text has been lithographed by Pavie.

BHṚGU. A Vedic sage. He is one of the Prajāpatis and great *ṛsis*, and is regarded as the founder of the race of the Bhṛgus or Bhārgavas, in which was born Jamadagni and Paraśurāma. Manu calls him son, and says that he confides to him his Institutes. According to the *Mahābhārata* he officiated at Dakṣa's celebrated sacrifice, and had his beard pulled out by Śiva. The same authority also tells the following story: It is related of Bhṛgu that he rescued the sage Agastya from the tyranny of King

Nahusa, who had obtained superhuman power. Bhrgu crept into Agastya's hair to avoid the potent glance of Nahusa, and when that tyrant attached Agastya to his chariot and kicked him on the head to make him move, Bhrgu cursed Nahusa, and he was turned into a serpent. Bhrgu, on Nahusa's supplication, limited the duration of his curse

In the *Padma Purana* it is related that the *rsis*, assembled at a sacrifice, disputed as to which deity was best entitled to the homage of a brahmana. Being unable to agree, they resolved to send Bhṛgu to test the characters of the various gods, and he accordingly went He could not obtain access to Śiva because that deity was engaged with his wife, "finding him, therefore, to consist of the property of darkness, Bhṛgu sentenced him to take the form of the *linga*, and pronounced that he should have no offerings presented to him, nor receive the worship of the pious and respectable. His next visit was to Brahma, whom he beheld surrounded by sages, and so much inflated with his own importance as to treat Bhṛgu with great inattention, betraying his being made up of foulness. The *muni* therefore excluded him from the worship of the brahmanas. Repairing next to Visṇu, he found the deity asleep, and, indignant at his seeming sloth, Bhṛgu stamped upon his breast with his left foot and awoke him; instead of being offended, Visnu gently pressed the brâhmaṇa's foot and expressed himself honoured and made happy by its contact; and Bhṛgu, highly pleased by his humility, and satisfied of his being impersonated goodness, proclaimed Viṣṇu as the only being to be worshipped by men or gods, in which decision the *munis*, upon Bhṛgu's report, concurred." -- *Wilson.*

BHṚGUS. 'Roasters, consumers.' "A class of mythical beings who belonged to the middle or aerial class of gods." -- *Roth.* They are connected with Agni, and are spoken of as producers and nourishers of fire, and as makers of chariots. They are associated with the Angirasas, the Atharvans, Ṛbhus, &c.

BHŪ, BHŪMI. The earth. (*see* Pṛthivi)

BHŪR. (*See* Vyāhṛti.)

BHŪRIŚRAVAS. A prince of the Bālhikas and an ally of the Kauravas, who was killed in the great battle of the Mahābhārata.

BHUR-LOKA. (*See* Loka)

BHŪTA. A ghost, imp, goblin. Malignant spirits which haunt cemeteries, lurk in trees, animate dead bodies, and delude and devour human beings. According to the *Visnu Purāna* they are "fierce beings and eaters of flesh", who were created by the Creator when he was incensed. In the *Vāyu Purāna* their mother is said to have been Krodhā, 'anger' The *bhūtas* are attendants of Śiva, and he is held to be their king.

BHŪTEŚA, BHŪTEŚVARA. 'Lord of beings or of created things'. A name applied to Visṇu, Brahmā, and Kṛsna; as 'lord of the Bhūtas or goblins', it is applied to Śiva.

BHUVANEŚVARA. A ruined city in Orissa, sacred to the worship of Śiva, and containing the remains of several temples. It was formerly called Ekāmrakānana

BHUVAR. (*See* Vyāhṛti.)

BHUVAR-LOKA. (*See* Loka.)

BĪBHATSU. 'Loathing.' An appellation of Arjuna.

BINDUSĀRA. The son and successor of Candragupta.

BRAHMA, BRAHMAN (neuter). The supreme soul of the universe, self-existent, absolute, and eternal, from which all things emanate, and to which all return. This divine essence is incorporeal, immaterial, invisible, unborn, uncreated, without beginning and without end, illimitable, and inappreciable by the sense until the film of mortal blindness is removed. It is all-pervading and infinite in its manifestations, in all nature, animate and in-animate, in the highest god and in the meanest creature. This supreme soul receives no worship, but it is the object of that abstract meditation which Hindu sages practise in order to obtain absorption into it. It is sometimes called Kalahamsa.

There is a passage in the *Śatapatha Brāhmana* which represents Brahma (neut.) as the active creator. (*see* Brahmā)

The Veda is sometimes called Brahma.

BRAHMĀ (masculine). The first member of the Hindu triad; the supreme spirit manifested as the active creator of the universe. He sprang from the mundane egg deposited by the supreme first cause, and is the Prajāpati, or lord and father of all creatures, and

in the first place of the *rsis* or Prajapatis.

When Brahmā has created the world it remains unaltered for one of his days, a period of 2,160,000,000 years. The world and all that is therein is then consumed by fire, but the sages, gods, and elements survive. When he awakes he again restores creation, and this process is repeated until his existence of a hundred years is brought to a close, a period which it requires fifteen figures to express. When this period is ended he himself expires, and he and all gods and sages, and the whole universe are resolved into their constituent elements. His name is invoked in religious services, but Puskara (*hodie* Pokhar), near Ajmir, is the only place where he receives worship, though Professor Williams states that he has heard of homage being paid to him at Īdar.

Brahmā is said to be of a red colour. He has four heads; originally he had five, but one was burnt off by the fire of Śiva's central eye because he had spoken disrespectfully. Hence he is called Caturanana or Caturmukha, 'four-faced', and Astakarna, 'eight-eared'. He has four arms; and in his hands he holds his sceptre, or a spoon, or a string of beads, or his bow Parivita, or a water jug, and the Veda. His consort is Sarasvati, goddess of learning, also called Brāhmi. His vehicle is a swan or goose, from which he is called Hansavāhana. His residence is called Brahma-vṛndā.

The name Brahmā is not found in the Vedas and *Brāhmaṇas*, in which the active creator is known as Hiranyagarbha, Prajāpati, &c.; but there is a curious passage in the *Śatapatha Brāhmana* which says: "He (Brahma, neuter) created the gods. Having created the gods, he placed them in these worlds: in this world Agni, Vāyu in the atmosphere, and Surya in the sky." The points connected with Brahmā are remarkable. As the father of men he performs the work of procreation by incestuous intercourse with his own daughter, variously named Vāca or Sarasvatī (speech), Sandhyā (twilight), Śatarūpā (the hundred-formed), &c. Secondly, his powers as creator have been arrogated to the other gods Viṣṇu and Śiva, while Brahmā has been thrown into the shade. In the *Aitareya Brāhmaṇa* it is said that Prajāpati was in the form of a buck and his daughter was Rohit, a deer. According to the *Śatapatha Brāhmana* and Manu, the supreme soul, the self-

existent lord, created the waters and deposited in them a seed, which seed became a golden egg, in which he himself was born as Brahmā, the progenitor of all the worlds. As the waters (*nara*) were "the place of his movement, he (Brahmā) was called Nārāyana". Here the name Nārāyana is referred distinctly to Brahma, but it afterwards became the name of Visnu. The account of the *Rāmāyana* is that "all was water only, in which the earth was formed. Thence arose Brahmā, the self-existent, with the deities. He then, becoming a boar, raised up the earth and created the whole world with the saints, his sons. Brahmā, eternal and perpetually undecaying, sprang from the ether; from him was descended Marīci; the son of Marīci was Kaśyapa From Kaśyapa sprang Vivasvat, and Manu is declared to have been Vivasvat's son." A later recension of this poem alters this passage so as to make Brahmā a mere manifestation of Visnu. Instead of "Brahmā, the self-existent, with the deities", it substitutes for the last three words, "the imperishable Visnu". The *Viṣṇu Purāna* says that the "divine Brahmā called Nārāyana created all beings", that Prajāpat "had formerly, at the commencement of the (previous) *kalpas*, taken the shape of a fish, a tortoise, &c., (so now), entering the body of a boar, the lord of creatures entered the water". But this "lord of creatures" is clearly shown to be Viṣṇu, and these three forms, the fish, the tortoise, and the boar, are now counted among the *avatāras* of Viṣṇu. (*see* Avatāra) This attribution of the form of a boar to Brahmā (Prajāpati) had been made before by the *Śatapatha Brāhmana*, which also says, "Having assumed the form of a tortoise, Prajāpati created offspring." The *Linga Purāna* is quite exceptional among the later works in ascribing the boar form to Brahmā. The *Mahābhārata* represents Brahmā as springing from the navel of Viṣnu or from a lotus which grew thereout; hence he is called Nābhija, 'navel-born; Kañja, 'the lotus'; Sarojin, 'having a lotus'; Abja-ja, Abja-yoni, and Kañja-ja, 'lotus-born'. This is, of course, the view taken by the Vaiṣṇavas. The same statement appears in the *Rāmāyaṇa*, although this poem gives Brahmā a more prominent place than usual. It represents Brahmā as informing Rāma of his divinity, and of his calling him to heaven in "the glory of Viṣṇu". He bestowed boons on Rāma while that hero was on earth, and he extended his favour's also to Rāvana and other *rākṣasas* who were descendants

of his son Pulastya. In the Puranas also he appears as a patron of the enemies of the gods, and it was by his favour that the *daitya* King Bali obtained that almost universal dominion which required the incarnation of Visnu as the dwarf to repress. He is further represented in the *Ramayana* as the creator of the beautiful Ahalya, whom he gave as wife to the sage Gautama. Brahmā, being thus inferior to Visnu, is represented as giving homage and praise to Visnu himself and to his form Kṛsna, but the Vaisnava authorities make him superior to Rudra, who, they say, sprang from his forehead. The Saiva authorities make Mahadeva or Rudra to be the creator of Brahmā, and represent Brahma as worshipping the *linga* and as acting as the charioteer of Rudra.

Brahma was the father of Daksa, who is said to have sprung from his thumb, and he was present at the sacrifice of that patriarch, which was rudely disturbed by Rudra. Then he had to humbly submit and appease the offended god. The four Kumāras, the chief of whom was called Sanatkumāra or by the patronymic Vaidhātra, were later creations or sons of Brahmā.

Brahmā is also called Vidhi, Vedhas, Druhiṇa, and Sraṣṭṛ, 'creator'; Dhātṛ and Vidhātṛ, 'sustainer'; Pitāmaha, 'the great father'; Lokeśa, 'lord of the world'; Paramesta, 'supreme in heaven'; Sanat, 'the ancient'; Ādi-kavi, 'the first poet'; and Drū-ghana, 'the axe or mallet'.

BRAHMACĀRĪ. The brāhmaṇa student. (*see* Brāhmaṇa)

BRAHMĀDIKAS. The Prajāpatis (q.v.).

BRAHMAGUPTA. An astronomer who composed the *Brahmagupta Siddhānta* in AD 628.

BRAHMA-LOKA. (*See* Loka)

BRĀHMAṆA. The first of the four castes; the sacerdotal class, the members of which may be, but are not necessarily, priests. A brāhmaṇa is the chief of all created beings; his person is inviolate; he is entitled to all honour, and enjoys many rights and privileges. The *Śatapatha Brāhmaṇa* declares that "there are two kinds of gods; first the gods, then those who are brāhmaṇas, and have learnt the Veda and repeat it: they are human gods". The chief duty of a brāhmaṇa is the study and teaching of the Vedas, and the performance of sacrifices and other religious ceremonies; but

in modern times many brāhmanas entirely neglect these duties, and they engage in most of the occupations of secular life Under the law of Manu, the life of a brāhmana was divided into four *āśramas* or stages:

1. *Brahmacārī* — The student, whose duty was to pass his days in humble and obedient attendance upon his spiritual preceptor in the study of the Vedas.

2. *Gṛhastha* — The householder; the married man living with his wife as head of a family engaged in the ordinary duties of a brāhmaṇa, reading and teaching the Vedas, sacrificing and assisting to sacrifice, bestowing alms and receiving alms.

3. *Vānaprastha* — The anchorite, or "dweller in the woods", who, having discharged his duties as a man of the world, has retired into the forest to devote himself to self-denial in food and raiment, to mortifications of various kinds, to religious meditation, and to the strict performance of all ceremonial duties.

4. *Saṁnyāsī*.— The religious mendicant, who, freed from all forms and observances, wanders about and subsists on alms, practising or striving for that condition of mind which, heedless of the joys and pains, cares and troubles of the flesh, is intent only upon the deity and final absorption.

The divisions and subdivisions of the brāhmana caste are almost innumerable. It must suffice here to notice the great divisions of north and south, the Pañca Gauḍa and Pañca Drāviḍa. The five divisions of Gauda, or Bengal, are the brāhmanas of -- (1) Kānyakubja, Kannauj; (2) Sārasvata, the north-west, about the Sarasvatī or Sarsūti river; (3) Gauda; (4) Mithilā, North Bihar; (5) Utkala, Orissa. The Pañca Drāviḍa are the brāhmanas of — (1) Mahārāṣṭra, the Mahratta country; (2) Telinga, the Telugu country; (3) Drāviḍa, the Tamil country; (4) Karnāta, the Canarese country; (5) Gūrjjara, Gujarat.

BRĀHMAṆA. 'Belonging to brāhmanas.' Works composed by and for brāhmaṇas. That part of the Veda which was intended for the use and guidance of brāhmaṇas in the use of the hymns of the *mantra*, and therefore of later production; but the *Brāhmaṇa*, equally with the *mantra*, is held to be Śruti or revealed word. Excepting its claim to revelation, it is a Hindu Talmud. The

Brāhmana collectively is made up of the different brāhmanas, which are ritualistic and liturgical writings in prose. They contain the details of the Vedic ceremonies, with long explanations of their origin and meaning; they give instructions as to the use of particular verses and metres; and they abound with curious legends, divine and human, in illustration. In them are found "the oldest rituals we have, the oldest linguistic explanations, the oldest traditional narratives, and the oldest philosophical speculations" As literary productions they are not of a high order, but some "striking thoughts, bold expressions, sound reasoning, and curious traditions are found among the mass of pedantry and grandiloquence" Each of the Saṁhitās or collection of hymns has its *Brāhmanas*, and these generally maintain the essential character of the Veda to which they belong. Thus the *Brāhmanas* of the *Ṛg* are specially devoted to the duties of the Hotṛ, who recites the *ṛcās* or verses, those of the *Yajur* to the performance of the sacrifices by the Adhvaryu, and those of the *sāman* to the chanting by the Udgātṛ. The *Ṛg* has the *Aitareya Brāhmaṇa*, which is perhaps the oldest, and may date as far back as the seventh century BC. This is sometimes called Āśvalāyana. It has another called Kauṣitaki or Śānkhāyana. The *Taittirīya Samhita* of the *Yajurveda* has the *Taittirīya Brāhmaṇa*, and the *Vājasaneyī Saṁhitā* has the *Śatapatha Brāhmaṇa*, one of the most important of all the *Brahmaṇas*. The *Sāmaveda* has eight *Brāhmaṇas*, of which the best known are the *Praudha* or *Pañcavimśa*, the *Taṇḍya*, and the *Sadvimśa*. The *Atharva* has only one, the *Gopatha Brāhmaṇa*. In their fullest extent the *Brāhmanas* embrace also the treatises called Āraṇyakas and Upaniṣads.

BRAHMANASPATI. A Vedic equivalent of the name Bṛhaspati.

BRAHMĀṆḌA PURĀṆA. "That which has declared, in 12,200 verses, the magnificence of the egg of Brahmā, and in which an account of the future *kalpas* is contained, is called the *Brahmāṇḍa Purāna*, and was revealed by Brahmā." This Purāṇa, like the *Skanda*, is "no longer procurable in a collective body", but is represented by a variety of *khaṇḍas* and *māhātmyas* professing to be derived from it. The *Adhyātma Rāmāyaṇa*, a very popular work, is considered to be a part of this Purāṇa.

BRAHMĀṆĪ. The female form, or the daughter of Brahmā, also

called Śatarūpā (q.v.).

BRAHMĀPURA. The city of Brahmā. The heaven of Brahmā, on the summit of Mount Meru, and enclosed by the river Gangā.

BRAHMA PURĀṆA. In all the lists of the Purānas the *Brahma* stands first, for which reason it is sometimes entitled the Ādi or "First" *Purāna*. It was repeated by Brahmā to Marīci, and is said to contain 10,000 stanzas, but the actual number is between 7000 and 8000. It is also called the *Saura Purāna* because "it is, in great part, appropriated to the worship of Sūrya, the sun". "The early chapters give a description of the creation, an account of the *manvantaras*, and the history of the Solar and Lunar dynasties to the time of Kṛsna in a summary manner, and in words which are common to it and several other Purānas. A brief description of the universe succeeds, and then come a number of chapters relating to the holiness of Orissa, with its temples and sacred groves, dedicated to the sun, to Śiva, and Jagannatha, the latter especially. These chapters are characteristic of this Purana, and show its main object to be the promotion of the worship of Kṛsna as Jagannātha. To these particulars succeeds a life of Kṛsna, which is word for word the same as that of the *Visṇu Purāna*; and the compilation terminates with a particular detail of the mode in which Yoga or contemplative devotion, the object of which is still Viṣnu, is to be performed. There is little in this which corresponds with the definition of a *Pañca-laksana Purāna*, and the mention of the temples of Orissa, the date of the original construction of which is recorded, shows that it could not have been compiled earlier than the thirteenth or fourteenth century." This *Purāṇa* has "a supplementary or concluding section called the *Brahmottara Purāṇa*, which contains about 3000 stanzas. This bears still more entirely the character of a *māhātmya* or local legend, being intended to celebrate the sanctity of the Balajā river, conjectured to be the same as the Banās in Marwar. There is no clue to its date, but it is clearly modern, grafting personages and fictions of its own invention on a few hints from older authorities." — *Wilson.*

BRAHMARṢI-DEŚA. "Kurukṣetra, the Matsyas, the Pañcālas, and the Surasenas. This land, which comes to Brahmāvarta, is the land of Brahmarṣis." — *Manu.*

BRAHMARṢIS. *Ṛṣis* of the brāhmana caste, who were the founders of the *gotras* of brāhmanas, and who dwell in the sphere of Brahmā (*see* Ṛṣi)

BRAHMA-SĀVARṆI. The tenth Manu. (*see* Manu)

BRAHMA SŪTRAS. Aphorisms of the Vedānta philosophy by Bādarāyaṇa or Vyāsa. They are also called *Brahma Mīmāmsā Sūtras*. They have been translated by the Rev. K.M. Banerjea in the *Bibliotheca Indica*.

BRAHMAVAIVARTA PURĀṆA. "That Purāṇa which is related by Sāvarni to Nārada, and contains the account of the greatness of Kṛṣṇa, with the occurrences of the Rathantara-kalpa, where also the story of Brahma-varāha is repeatedly told, is called the *Brahmavaivarta Purāṇa*, and contains 18,000 stanzas." The copies known rather exceed this number of stanzas, but the contents do not answer to this description. "The character of the work is so decidedly sectarial, and the sect to which it belongs so distinctly marked — that of the worshippers of the juvenile Kṛṣṇa and Rādhā, a form of belief of known modern origin" — that it must be a production of a comparatively late date. A specimen of the text and translation has been published by Stenzler.

BRAHMĀVARTTA. "Between the two divine rivers, Sarasvatī and Dṛṣadvatī, lies the tract of land which the sages have named Brahmāvartta, because it was frequented by the gods." — *Manu*, II, 17.

BRAHMAVEDA. A name given to the *Atharvan* or fourth Veda, the Veda of prayers and charms.

BRAHMA-YUGA. 'The age of Brāhmaṇs'. The first or *Kṛta-yuga*. (*see* Yuga)

BRAHMOTTARA PURĀṆA. (*see* Brahma Purāṇa)

BṚAHADĀRAṆYAKA, BṚHAD UPANIṢAD. The *Bṛhadāraṇyaka Upaniṣad* belongs to the *Śatapatha Brāhmaṇa*, and is ascribed to the sage Yājñavalkya. It has been translated by Dr. Roer, and published in the *Bibliotheca Indica*. (*see* Āraṇyaka and Yājñavalkya)

BṚAHAD-DEVATĀ. An ancient work in *ślokas* by the sage Śaunaka, which enumerates and describes the deity or deities to which each hymn and verse of the *Ṛgveda* is addressed. It frequently recites

legends in support of its attributions

BṚAHADRATHA. The tenth and last king of Maurya dynasty, founded by Candragupta.

BṚHAN NĀRADĪYA PURĀNA. (*see* Nārada Purana)

BṚHASPATI. In the *Ṛgveda* the names Bṛhaspati and Brahmanaspati alternate, and are equivalent to each other They are names "of a deity in whom the action of the worshipper upon the gods is personified. He is the suppliant, the sacrificer, the priest, who intercedes with gods on behalf of men and protects mankind against the wicked. Hence he appears as the prototype of the priests and priestly order; and is also designated as the *purohita* (family priest) of the divine community He is called in one place 'the father of the gods', and a widely extended creative power is ascribed to him. He is also designated as 'the shining' and 'the gold-coloured', and as 'having the thunder for his voice."

In later times he is a *ṛsi*. He is also regent of the planet Jupiter, and the name is commonly used for the planet itself. In this character his car is called Nitighosa and is drawn by eight pale horses. He was son of the *ṛsi* Angiras, and he bears the patronymic Āngirasa. As preceptor of the gods he is called Animiṣācārya, Cakṣas, Ijya, and Indrejya. His wife, Tārā, was carried off by Soma, the moon, and this gave rise to a war called the Tārakāmaya. Soma was aided by Uśanas, Rudra, and all the *daityas* and *dānavas*, while Indra and the gods took the part of Bṛhaspati. "Earth, shaken to her centre", appealed to Brahmā, who interposed and restored Tārā to her husband. She was delivered of a son which Bṛhaspati and Soma both claimed, but Tārā, at the command of Brahmā to tell the truth, declared Soma to be the father, and the child was named Budha. There is an extraordinary story in the *Matsya* and *Bhāgavata Purānas* of the *ṛsis* having milked the earth through Bṛhaspati. (*see Visnu Purāṇa*, i, pp. 188, 190) Bṛhaspati was father of Bharadvāja by Manatā, wife of Utathya. (*see* Bharadvāja) An ancient code of law bears the name of Bṛhaspati, and he is also represented as being the Vyāsa of the "fourth, *dvāpara* age". There was a *ṛsi* of the name in the second *manvantara*, and one who was founder of an heretical sect. Other epithets of Bṛhaspati are Jīva, 'the living',

Dīdivis, 'the bright', Dhisana, 'the intelligent', and, for his eloquence, Gīspati, 'lord of speech'.

BṚAHAT-KATHĀ. A large collection of tales, the original of the *Kathā-sarit-sāgara* (q v)

BṚHAT-SAMHITĀ. A celebrated work on astronomy by Varāhamihira. It has been printed by Kern in the *Bibliotheca Indica*, who has also published a translation *Jour. RAS* for 1870 and following years.

BUDDHA. Gautama Buddha, the founder of Buddhism Viṣṇu's ninth incarnation. (*see* Avatāra)

BUDHA. 'Wise, intelligent.' The planet Mercury, son of Soma, the moon, by Rohiṇī, or by Tārā, wife of Bṛhaspati. (*see* Bṛhaspati) He married Ilā, daughter of Manu Vaivasvata, and by her had a son, Purūravas. Budha was author of a hymn in the *Ṛgveda*. (*see* Ilā) From his parents he is called Saumya and Rauhineya. He is also called Praharṣana, Rodhana, Tunga, and Śyāmānga, 'black-bodied'. The intrigue of Soma with Tārā was the cause of a great quarrel, in which the gods and the *asuras* fought against each other. Brahmā compelled Soma to give up Tārā, and when she returned to her husband she was pregnant. A son was born, who was so beautiful that Bṛhaspati and Soma both claimed him. Tārā for a long time refused to tell his paternity, and so excited the wrath and nearly incurred the curse of her son. At length, upon the command of Brahmā, she declared Soma to be the father, and he gave the boy the name of Budha. This name is distinct from Buddha.

CAITANYA-CANDRODAYA. 'The rise of the moon of Caitanya.' A drama in ten acts by Kavi-karṇa-pura. It is published in the *Bibliotheca Indica.* Caitanya was a modern Vaiṣṇava reformer, accounted an incarnation of Kṛṣṇa.

CAITRARATHA. The grove or forest of Kubera on Mandāra, one of the spurs of Meru; it is so-called from its being cultivated by the *gandharva* Citraratha.

CAKORA. A kind of partridge. A fabulous bird, supposed to live upon the beams of the moon.

CAKRAVARTĪ. A universal emperor, described by the *Viṣṇu*

Purāna as one who is born with the mark of Visnu's discus visible in his hand; but, Wilson observes, "the grammatical etymology is, 'He who abides in or rules over an extensive territory called a Cakra'. "

CĀKṢUṢA. The sixth Manu. (*see* Manu)

CAMPA. Son of Pṛthulākṣa, a descendant of Yayāti, through his fourth son, Anu, and founder of the city of Campā.

CAMPĀ, CAMPĀVATĪ, CAMPAMĀLINĪ, CAMPĀPURĪ. The capital city of the country of Anga. Traces of it still remain in the neighbourhood of Bhāgalpur. It was also called Mālini, from its being surrounded with *campaka* trees as with a garland (*mala*). It is said to have derived its name from Campa, its founder, but the abundant *campaka* trees may assert a claim to its designation.

CĀMUṆḌĀ. An emanation of the goddess Durgā, sent forth from her forehead to encounter the demons Canda and Munda. She is thus described in the *Mārkaṇḍeya Purāna* — "From the forehead of Ambikā (Durgā), contracted with wrathful frowns, sprang swiftly forth a goddess of black and formidable aspect, armed with a scimitar and noose, bearing a ponderous mace, decorated with a garland of dead corpses, robed in the hide of an elephant, dry and withered and hideous, with yawning mouth, and lolling tongue, and bloodshot eyes, and filling the regions with her shouts." When she had killed the two demons, she bore their heads to Durgā, who told her that she should henceforth be known, by a contraction of their names, as Cāmuṇḍā.

CĀṆAKYA. A celebrated brāhmaṇa, who took a leading part in the destruction of the Nandas, and in the elevation of Candragupta to their throne. He was a great master of finesse and artifice, and has been called the Machiavelli of India. A work upon morals and polity called *Cāṇakya Sūtra* is ascribed to him. He is the chief character in the drama called *Mudrārākṣasa*, and is known also by the names Visṇugupta and Kautilya. His maxims have been translated by Weber.

CAṆḌĀ, CHAṆḌI. The goddess Durgā, especially in the form she assumed for the destruction of the *asura* called Mahisa.

CHAṆḌI-MĀHĀTMYA, CHAṆḌIKĀ-MĀHĀTMYA. The same as

the *Caṇḍīpātha.*

CAṆḌĪPĀṬ, CAṆḌĪPĀTHA. A poem of 700 verses, forming an episode of the *Mārkandeya Purāna* It celebrates Durgā's victories over the *asuras*, and is read daily in the temples of that goddess. The work is also called *Devī-māhātmya*. It has been translated by Poley and by Burnouf.

CANDRA. The moon, either as a planet or a deity. (*see* Soma)

CANDRAGUPTA. This name was identified by Sir W Jones with the Sandracottus or Sandrocyptus mentioned by Arrian and the other classical historians of Alexander's campaign; and somewhat later on as having entered into a treaty with Seleucus Nicator through the ambassador Megasthenes The identification has been contested, but chief writers on Indian antiquities have admitted it as an established fact, and have added confirmatory evidence from various sources, so that the identity admits of no reasonable doubt. This identification is of the utmost importance to Indian chronology; it is the only link by which Indian history is connected with that of Greece, and everything in Indian chronology depends upon the date of Candragupta as ascertained from that assigned to Sandracottus by the classical writers. His date, as thus discovered, shows that he began to reign in 315 BC and as he reigned twenty-four years, his reign ended in 291 BC. Candragupta is a prominent name in both Brāhmanical and Buddhist writings, and his accession to the throne is the subject of the drama *Mudrārāksasa.*

When Alexander was in India, he learned that a king named Xandrames reigned over the Prasi (Prācyas) at the city of Palibothra, situated at the confluence of the Ganges and another river called Erranaboas (the Sone). At this time, Sandracottus was young, but he waged war against Alexander's captains, and he raised bands of robbers, with whose help he succeeded in establishing freedom in India.

Hindu and Buddhist writers are entirely silent as to Alexander's appearance in India, but they show that Candragupta overthrew the dynasty of the Nandas, which reigned over Magadha, and "established freedom in India by the help of bands of robbers". He established himself at Pāṭaliputra, the capital of the Nandas,

which is identical with the Greek Palibothra, and this has been shown to be the modern Patna. That town does not now stand at the confluence of two rivers, but the rivers in the alluvial plains of Bengal frequently change their courses, and a change in the channel of the Sone has been established by direct geographical evidence. There is a difficulty about Xandrames This is no doubt the Sanskṛt Candramas, which some consider to be only a shorter form of the name Candragupta, while others point out that the Greek references indicate that Xandrames was the predecessor of Sandracottus, rather than Sandracottus himself.

The dynasty of the Nandas that reigned over Magadha are frequently spoken of as the "nine Nandas", meaning apparently nine descents; but according to some authorities the last Nanda, named Mahāpadma, and his eight sons, are intended. Mahapadma Nanda was the son of a śūdra, and so by law he was a sudra himself. He was powerful and ambitious, cruel and avaricious. His people were disaffected; but his fall is represented as having been brought about by the brāhmana Cānakya. Chandragupta was then raised to the throne and he founded the Mauryan dynasty, the third king of which was the great Aśoka, grandson of Candra-gupta. The brāhmanas and Buddhists are widely at variance as to the origin of the Maurya family. The drama *Mudrārākṣasa* represents Candragupta as being related to Mahāpadma Nanda, and the commentator on the *Viṣṇu Purana* says that he was a son of Nanda by a woman of low caste named Murā, wherefore he and his descendants were called Mauryas. This looks very like an etymological invention, and is inconsistent with the representation that the low caste of Nanda was one cause of his deposition; for were it true, the low-caste king would have been supplanted by one of still lower degree. On the other hand, the Buddhists contend that the Mauryas belonged to the same family as Buddha, who was of the royal family of the Śākyas. The question of the identification of Sandracottus and Candragupta has been discussed at length by Wilson in the preface to the *Mudrārākṣasa* in his *Hindu Theatre*, and in the *Viṣṇu Purāna*, vol. IV.p. 185; also by Max Müller in his *History of Ancient Sanskrit Literature*.

CANDRAHĀSA. A prince of the south, who lost his parents soon

after his birth, and fell into a state of destitution, but after going through a variety of adventures came to the throne. *See* Wheeler, vol I, p. 522.

CANDRAKĀNTA. 'The moon-stone'. A gem or stone supposed to be formed by the congelation of the rays of the moon; a crystal is perhaps meant. It is supposed to exercise a cooling influence So in the *Meghadūta* —

> "The moon's white rays the smiling night illume,
> And on the moon-gem concentrated fall,
> That hangs in woven nets in every hall;
> Whence cooling dews upon the fair descend,
> And life renewed to languid nature lend "

It is also called Manīcaka

CANDRAKETU. (1) A son of Laksmana (2) A king of the city of Cakora. (3) A country near the Himālayas

CANDRA-VAMŚA. The Lunar race The lineage or race which claims descent from the moon. It is divided into two great branches, the Yādavas and Pauravas, respectively descended from Yadu and Puru. Kṛsna belonged to the line of Yadu, and Duṣyanta with the Kuru and Pāndu princes to the line of Puru. The following is a list of the Lunar race as given in the *Visnu Purāṇa*, but the authorities vary —

THE LUNAR RACE

Atri, the *ṛsi*
Soma, the Moon
Buddha; Mercury
Purūravas
Āyu, Āyus

Nahusa (and 3 others)
Yayāti (and 5 others)

Yādavas	*Pauravas*	*Kings of Kāśī*
Yadu, eldest	Puru, youngest (and 3 others)	Kṣatravṛddha
Kroṣṭu (and 3 others)		Suhotra

Yādavas	*Pauravas*	*Kings of Kāśi*
Vṛjinīvat.	Janamejaya	Kāśa
Svāhi	Pracinvat	Kāśirāja
Rusadgu	Pravīra	Dirghatamas
Citraratha	Manasyu	Dhanvantari
Śasabindu	Abhayada	Ketumat
Pṛthuśravas (one	Sudyumna	Bhimaratha
of a million sons)	Bahugava	Divodāsa
Tamas	Samyāti	Pratardana }
Uśanas	Ahamyati	Dyumat }
Śiteyus	Raudrāśva	Śatrujit }
Rukmakavaca }	Ṛteyu (and 9 others)	Vatsa. }
or }	Rantināra	Ṛtadhvaja }
Rucaka }	Taṁśu	or }
Parāvṛt	Anila	Kuvalayāśva }
Jyāmagha	Dusyanta	Alarka
Vidarbha	Bharata	Sannati }
Kratha	Bharadvāja }	or }
Kunti	or } adopted	Santati. }
Vṛṣṇi	Vitatha }	Sunitha
Nirvṛtti	Bhavanmanyu	Suketu
Daśārha	Bṛhatksatra (and	Satyaketu
Vyoman	many others)	Vibhu
Jīmūta	Suhotra	Suvibhu
Vikṛti	Hastin (of Hastinā-	
	pura)	Sukumāra
Bhīmaratha	Ajamiḍha (and 2	Dhṛstaketu
Navaratha	others)	
Daśaratha	Ṛkṣa (and others)	Vainahotra
Śakuni	Śamvarana	Bhārga
Karambhī	Kuru	Bhārga-bhūmi
Devarāta	Jahnu (and many	
Devaksattra	others)	
Madhu	Suratha	
Anavaratha	Vidūratha	
Kuruvatsa	Sārvabhauma	
Anuratha	Jayasena	
Puruhotra	Ārāvin	
Aṁśu	Ayutāyus	
Satvata	Akrodhana	

Yādavas	*Pauravas*	*Kings of Kāśī*
Andhaka (and 6 others)	Devātithi	
Bhajamāna	Ṛksa	
Vidūratha	Dilīpa	
Śūra	Pratīpa	
Śāmin	Śāntanu (and 2 others)	
Pratiksattra	Pāndu * }	
Svayambhoja	Dhṛtarāstra }	
Hṛdika	Yudhisthira	
Devamīdhusa	Parīksit	
Śūra	Janamejaya	
Vasudeva (and 9 others)	Śatānīka	
	Aśvamedhadatta	
Kṛsna and Balarāma	Adhisīmakṛsna	
	Nicakru.	
	Usna	
(Extinct)	Citraratha	
	Vṛsnimat	
	Susena	
	Sunītha	
	Ṛca	
	Nṛcaksuṣ	
	Sukhābala	
	Pariplava	
	Sunaya	
	Medhāvin	
	Nṛpañjaya	
	Mṛdu	
	Tigma	
	Bṛhadratha	
	Vasudāna	
	Śatānīka	
	Udayana	
	Ahīnara	
	Khaṇḍapāṇī	
	Niramitra	
	Kṣemaka	

* See Table under Mahābhārata.

CĀṆŪRA. A wrestler in the service of Kaṃsa, who was killed by Kṛṣṇa.

CARAKA. A writer on medicine who lived in Vedic times According to his own statement, he received the materials of his work from Agniveśa, to whom they were delivered by Ātreya A legend represents him as an incarnation of the serpent Śeṣa The work was translated into Arabic before the end of the eighth century The text has been printed in India.

CARAKA. One of the chief schools of the *Yajurveda*

CARAKA-BRĀHMAṆA. A Brāhmana of the Black *Yajurveda*

CARAṆA. A Vedic school or society. It is explained by a commentator as "a number of men who are pledged to the reading of a certain *śākhā* of the Veda, and who have in this manner become one body."

CĀRAṆAS. Panegyrists. The panegyrists of the gods

CARMAṆVATĪ. The river Cambal.

CĀRU, CĀRUDEHA, CĀRUDEṢṆA, CĀRUGUPTA. Sons of Kṛṣṇa and Rukminī.

CĀRU-DATTA. The brāhmaṇa hero of the drama *Mṛcchakaṭika*
CĀRU HĀSINĪ. 'Sweet smiler.' This epithet is used for Rukmini and for Lakṣmaṇā, and perhaps for other wives of Kṛṣṇa.

CĀRUMATĪ. Daughter of Kṛṣṇa and Rukmini.

CĀRVĀKA. (1) A *rākṣasa*, and friend of Duryodhana, who disguised himself as a brāhmaṇa and reproached Yudhiṣṭhira for his crimes, when he entered Hastināpura in triumph after the great battle. The brāhmaṇas discovered the imposture and reduced Cārvāka to ashes with the fire of their eyes. (2) A sceptical philosopher who advocated materialistic doctrines. He probably lived before the composition of the *Rāmāyana*, and is perhaps identical with the Cārvāka of the *Mahābhārata*. His followers are called by his name.

CATUR-VARṆA. The four castes. (*see* Varṇa)

CEDI. Name of a people and of their country, the modern Chandail and Boglekhand. The capital was Śuktimatī, and among the

kings of this country were Damaghosa and Śiśu-pāla.

CEKIṬĀNA. A son of Dhṛstaketu, Rājā of the Kekayas, and an ally of the Pāndavas

CERA. A kingdom in the south of the peninsula, which was absorbed by its rival the Cola kingdom.

CHANDAS, CHANDO. Metre One of the Vedāngas. The oldest known work on the subject is "the *Chandaḥśāstra*, ascribed to Pingala, which may be as old as the second century BC". It is published in the *Bibliotheca Indica.* The subject is one to which great attention has been given by the Hindus from the earliest times

CHANDOGA. A priest or chanter of the *Sāmaveda.*

CHĀNDOGYA. Name of an Upaniṣad of the *Sāmaveda.* (*see* Upanisad) It has been printed by Dr Roer, and it has been translated into English by Rājendra Lāl, and published in the *Bibliotheca Indica.* There is also another printed edition of the text The *Chāndogya Upanisad* consists of eight out of ten chapters of the *Chāndogya Brāhmaṇa*; the first two chapters are yet wanting. This work is particularly distinguished by its rich store of legends regarding the gradual development of Brāhmanical theology

CHĀYĀ. 'Shade.' A handmaid of the sun. Samjñā, wife of the sun, being unable to bear the fervour of her lord, put her handmaid Chāyā in her place. The sun, believing Chāyā to be his wife, had three children by her: Śani, the planet Saturn; the Manu Sāvarni; and a daughter, the Tapatī river. As mother of Saturn, Chāyā is known as Śaniprasū. The partiality which she showed for these children provoked Yama, the son of Saṁjñā, and he lifted his foot to kick her. She cursed him to have his leg affected with sores and worms. This made it clear that she was not Samjñā and mother of Yama, so the sun went in search of Saṁjñā and brought her back. According to one Purāna, Chāyā was a daughter of Viśvakarmā, and sister of Samjñā, the wife of the sun.

CINTĀMAṆI. 'The wish-gem'. A jewel which is supposed to have the power of granting all desires. The philosopher's stone. It is said to have belonged to Brahmā, who is himself called by this

name. It is also called *divya-ratna*.

CIRAJĪVIN. 'Long-lived'. Gods or deified mortals, who live for long periods.

CITRAGUPTA. A scribe in the abodes of the dead, who records the virtues and vices of men. The recorder of Yama.

CITRAKŪṬA. 'Bright-peak.' The seat of Vālmīki's hermitage, in which Rāma and Sītā both found refuge at different times. It is the modern Chitrakote, on the river Piśuni, about fifty miles south-east of Banda in Bundelkhand. It is a very holy place, and abounds with temples and shrines, to which thousands annually resort. "The whole nighbourhood is Rāma's country. Every headland has some legend, every cavern is connected with his name." — Cust in "*Calcutta Review*".

CITRALEKHĀ. A picture. Name of a nymph who was skilled in painting and in the magic art She was the friend and confidante of Uṣā. (*see* Usā)

CITRĀṄGADA. The elder son of King Śāntanu, and brother of Bhīṣma. He was arrogant and proud, and was killed in early life in a conflict with a *gandharva* of the same name.

CITRĀṄGADĀ. Daughter of King Critravāhana of Manipura, wife of Arjuna and mother of Babhrūvāhana.

CITRARATHA. 'Having a fine car.' The King of the *gandharvas* There are many others known by this name.

CITRASENA. (1) One of the hundred sons of Dhṛtarāstra. (2) A chief of the Yakṣas.

CITRA-YAJÑA. A modern drama in five acts upon the legend of Dakṣa. It is the work of a Pandit named Vaidyanātha Vācaspati.

COLA. A country and kingdom of the south of India about Tanjore. The country was called Colamaṇdala, whence comes the name Coromandel.

CYAVANA, CYAVĀNA. A sage, son of the *ṛṣi* Bhṛgu, and author of some hymns.

In the *Ṛgveda* it is said that when "Cyavana had grown old and had been forsaken, the Aśvins divested him of his decrepit body, prolonged his life, and restored him to youth, making him

acceptable to his wife, and the husband of maidens." This story is thus amplified in the *Śatapatha Brāhmana* The sage Cyavana assumed a shrivelled form and lay as if abandoned. The sons of Saryāta, a descendant of Manu, found this body, and pelted it with clods Cyavana was greatly incensed, and to appease him Śaryāta yoked his chariot, and taking with him his daughter Sukanyā, presented her to Cyavana. The Aśvins endeavoured to seduce her, but she remained faithful to her shrivelled husband, and under his direction she taunted them with being incomplete and imperfect, and consented to tell them in what respect they were deficient, if they would make her husband young again. They directed that he should bathe in a certain pond, and having done so, he came forth with the age that he desired. She then informed them that they were imperfect because they were excluded from a sacrifice the other gods were performing. They departed and succeeded in getting admitted to join the other gods

According to the *Māhābhārata*, Cyavana besought Indra to allow the Aśvins to partake of the libations of Soma. Indra replied that the other gods might do as they pleased, but he would not consent. Cyavana then commenced a sacrifice to the Aśvins; the other gods were subdued, but Indra, in a rage, rushed with a mountain in one hand and his thunderbolt in another to crush Cyavana. The sage having sprinkled him with water and stopped him, "created a fearful open-mouthed monster called Mada, having teeth and grinders of portentous length, and jaws one of which enclosed the earth, the other the sky; and the gods, including Indra, are said to have been at the root of his tongue like fishes in the mouth of a sea monster " In this predicament "Indra granted the demand of Cyavana, who was thus the cause of the Aśvins becoming drinkers of the *soma*".

In another part of the *Mahābhārata* he is represented as exacting many menial offices from King Kuśika and his wife, but he afterwards rewarded them by "creating a magical golden palace", and predicted the birth of "a grandson of great beauty and heroism (Paraśurāma)".

The *Mahābhārata*, interpreting his name as signifying 'the fallen', accounts for it by a legend which represents his mother,

Pulomā, wife of Bhṛgu, as having been carried off by the demon Puloman. She was pregnant, and in her fright the child fell from her womb. The demon was softened, and let the mother depart with her infant.

The version of the story as told in the *Mahabharata* and Purāṇas is that Cyavana was so absorbed in penance on the banks of the Narmadā that white ants constructed their nests round his body and left only his eyes visible. Sukanya, daughter of King Śaryāta, seeing two bright eyes in what seemed to be an anthill, poked them with a stick. The sage visited the offence of Saryata, and was appeased only by the promise of the king to give him Sukanyā in marriage. Subsequently the Aśvins, coming to his hermitage, compassionated her union with so old and ugly a husband as Cyavana, and tried to induce her to take one of them in his place When their persuasions failed, they told her they were the physicians of the gods, and would restore her husband to youth and beauty, when she could make her choice between him and one of them. Accordingly the three bathed in a pond and came forth of like celestial beauty. Each one asked her to be his bride, and she recognised and chose her own husband. Cyavana, in gratitude, compelled Indra to admit the Aśvins to a participation of the *soma* ceremonial. Indra at first objected, because the Aśvins wandered about among men as physicians and changed their forms at will. But Cyavana was not to be refused; he stayed the arm of Indra as he was about to launch a thunderbolt, and he created a terrific demon who was on the point of devouring the king of the gods when he submitted.

According to the *Mahābhārata*, Cyavana was husband of Āruṣī or Sukanyā and father of Aurva. He is also considered to be the father of Hārīta.

The name is Cyavāna in the *Ṛgveda*, but Cyavana in the *Brāhmaṇa* and later writings.

DADHYAÑC, DADHĪCA. (Dadhīca is a later form.) A Vedic *ṛsi*, son of Atharvan, whose name frequently occurs. The legend about him, as it appears in the *Ṛgveda*, is that Indra taught him certain sciences, but threatened to cut off his head if he taught them to any one else. The Aśvins prevailed upon Dadhyañc to communicate

his knowledge to them, and, to preserve him from the wrath of Indra, they took off his own head and replaced it with that of a horse. When Indra struck off the sage's equine head the Aśvins restored his own to him A verse of the *Ṛgveda* says, "Indra, with the bones of Dadhyañc, slew ninety times nine Vṛtras"; and the story told by the scholiast in explanation is, that while Dadhyañc was living on earth the *asuras* were controlled and tranquillised by his appearance; but when he had gone to heaven, they overspread the whole earth. Indra inquired for Dadhyañc, or any relic of him. He was told of the horse's head, and when this was found in a lake near Kuruksetra, Indra used the bones as weapons, and with them slew the *asuras*, or, as the words of the Vedic verse are explained, he "foiled the nine times ninety stratagems of the *asuras* or Vṛtras". The story as afterwards told in the *Mahābhrārata* and Purāṇas is that the sage devoted himself to death that Indra and the gods might be armed with his bones as more effective weapons than thunderbolts for the destruction of Vṛtra and the *asuras*. According to one account he was instrumental in bring about the destruction of "Daksa's sacrifice". (*see* Dakṣa)

DAITYAS. Titans. Descendants from Diti by Kaśyapa. They are a race of demons and giants, who warred against the gods and interfered with sacrifices. They were in turn victorious and vanquished. They and the *dānavas* are generally associated, and are hardly distinguishable. As enemies of sacrifices they are called Kratudvisas.

ḌĀKINĪ. A kind of female imp or fiend attendant upon Kālī and feeding on human flesh. The Ḍākinīs are also called Aśrapas, 'blood drinkers'.

DAKSA. 'Able, competent, intelligent'. This name generally carries with it the idea of creative power. Dakṣa is a son of Brahmā; he is one of the Prajāpatis, and is sometimes regarded as their chief. There is a great deal of doubt and confusion about him, which of old the sage Parāśara could only account for by saying that "in every age Daksa and the rest are born and are again destroyed". In the *Ṛgveda* it is said that "Dakṣa sprang from Aditi, and Aditi from Dakṣa". Upon this marvellous mutual generation Yāska in the *Nirukta* remarks, "How can this be possible? They may have

had the same origin; or, according to the nature of the gods, they may have born from each other, and have derived their substance from each other." Roth's view is that Aditi is eternity, and that Daksa (spiritual power) is the male energy which generates the gods in eternity. In the *Śatapatha Brāhmana*, Daksa is identified with Prajāpati, the creator As son of Aditi, he is one of the Ādityas, and he is also reckoned among the Visvedevas

According to the *Mahābhārata*, Daksa sprang from the right thumb of Brahmā, and his wife from that deity's left thumb. The Purānas adopt this view of his origin, but state that he married Prasūti, daughter of *Priyavrata*, and granddaughter of Manu. By her he had, according to various statements, twenty-four, fifty, or sixty daughters. The *Rāmāyana* and *Mahabharata* agree in the larger number; and according to Manu and the *Mahabharata* he gave ten of his daughters to Dharma and thirteen to Kasyapa, who became the mothers of gods and demons, men, birds, serpents, and all living things. Twenty-seven were given in marriage to Soma, the moon, and these became the twenty-seven Naksatras or lunar mansions. One of the daughters, named Sati, married Śiva, and killed herself in consequence of a quarrel between her husband and father. The *Kāśī-Khanda* represents that she became a *satī* and burnt herself.

Another legend of the *Mahabhārata* and Purānas represents Dakṣa as being born a second time, in another *manvantara*, as son of the Pracetasas and Mārisā, and that he had seven sons, "the allegorical persons Krodha, Tamas, Dama, Vikṛta, Angiras, Kardama, and Aśva". This second birth is said to have happened through his having been cursed to it by his son-in-law Śiva. Daksa was in a certain way, by his mother Mārisā, an emanation of Soma, the moon; and as twenty-seven of his daughters were married to that luminary, Daksa is sometimes referred to as being both the father and the offspring of the moon, thus reiterating the duality of his nature.

In the *Harivamśa* Dakṣa appears in another variety of his character. According to this authority, Visnu himself became Dakṣa, and formed numerous creatures, or, in other words, he became the creator. Dakṣa, the first of males, by virtue of yoga, himself took the form of a beautiful woman, by whom he had many

fair daughters, whom he disposed of in marriage in the manner related by Manu and above stated.

An important event in the life of Dakṣa, and very frequently referred to, is "Dakṣa's sacrifice", which was violently interrupted and broken up by Śiva. The germ of this story is found in the *Taittirīya Saṁhitā*, where it is related that the gods, having excluded Rudra from a sacrifice, he pierced the sacrifice with an arrow, and that Pūsan, attempting to eat a portion of the oblation, broke his teeth. The story is found both in the *Rāmāyana* and *Mahābhārata* According to the latter, Daksa was engaged in sacrifice, when Śiva in a rage, and shouting loudly, pierced the offering with an arrow The gods and *asuras* were alarmed and the whole universe quaked The *ṛsis* endeavoured to appease the angry god, but in vain "He ran up to the gods, and in his rage knocked out the eyes of Bhaga with a blow, and, incensed, assaulted Pūṣan with his foot and knocked out his teeth as he was eating the offering." The gods and *ṛsis* humbly propitiated him, and when he was appeased "they apportioned to him a distinguished share in the sacrifice, and through fear resorted to him as their refuge". In another part of the same work the story is again told with considerable variation. Daksa instituted a sacrifice and apportioned no share to Rudra (Śiva). Instigated by the sage Dadhīci, the god hurled his blazing trident, which destroyed the sacrifice of Dakṣa and fell with great violence on the breast of Nārāyaṇa (Viṣṇu). It was hurled back with violence to its owner, and a furious battle ensued between the two gods, which was not intermitted till Brahmā prevailed upon Rudra to propitiate Nārāyaṇa. That god was gratified, and said to Rudra, "He who knows thee knows me; he who loves thee loves me."

The story is reproduced in the Purānas with many embellishments. Dakṣa instituted a sacrifice to Viṣṇu, and many of the gods repaired to it, but Śiva was not invited, because the gods had conspired to deprive him of sacrificial offerings. The wife of Śiva, the mountain goddess Umā, perceived what was going on. Umā was a second birth of Satī, daughter of Daksa, who had deprived herself of life in consequence of her father's quarrel with herself and her husband, Śiva. Umā urged her husband to display his power and assert his rights. So he created Vīrabhadra, "a being

like the fire of fate", and of most terrific appearance and powers He also sent with him hundreds and thousands of powerful demigods whom he called into existence. A terrible catastrophe followed: "the mountains tottered, the earth shook, the winds roared, and the depths of the sea were disturbed" The sacrifice is broken up, and, in the words of Wilson, "Indra is knocked down and trampled on, Yama has his staff broken, Sarasvati and the Mātṛs have their noses cut off, Mitra or Bhaga has his eyes pulled out, Pūsan has his teeth knocked down his throat, Candra (the moon) is pummelled, Vahni's (fire's) hands are cut off, Bhṛgu loses his beard, the brāhmanas are pelted with stones, the Prajapatis are beaten, and the gods and demigods are run through with swords or stuck with arrows." Daksa then, in great terror, propitiated the wrathful deity and acknowledged his supremacy According to some versions, Daksa himself was decapitated and his head thrown into the fire. Śiva subsequently restored him and the other dead to life, and as Daksa's head could not be found, it was replaced by that of a goat or ram. The *Harivamsa*, in its glorification of Visnu, gives a different finish to the story The sacrifice was destroyed and the gods fled in dismay, till Visnu intervened, and seizing Śiva by the throat, compelled him to desist and acknowledge his master.

"This," says Wilson, "is a legend of some interest, as it is obviously intended to intimate a struggle between the worshippers of Śiva and Viṣṇu, in which at first the latter, but finally the former, acquired the ascendancy."

Dakṣa was a law-giver, and is reckoned among the eighteen writers of Dharmaśāstras.

The name Dakṣa was borne by several other persons.

DAKṢA-SĀVARṆA. The ninth Manu. (*see* Manu)

DĀKṢĀYAṆA. Connected with Dakṣa. A son or descendant of that sage.

DĀKṢĀYAṆĪ. A name of Aditi as daughter of Daksa.

DAKṢIṆĀ. A present made to brāhmanas; the honorarium for the performance of a sacrifice. This is personified as a goddess, to whom various origins are assigned.

DAKSIṆĀCĀRĪS. Followers of the right-hand form of Śākta worship (*see* Tantra)

DAMA. A son, or, according to the *Visnu Purāna*, a grandson of King Marutta of the Solar race He rescued his bride Sumanā from his rivals, and one of them, named Vapuṣmat, subsequently killed Marutta, who had retired into the woods after relinquishing his crown to his son. Dama in retaliation killed Vapusmat and offered his blood in the funeral rites of Marutta, while he made an oblation of part of the flesh, and with the rest fed the *brāhmana*s who were of *rāksasa* descent

DAMAGHOṢA. King of Cedi and father of Śiśupāla

DAMAYANTĪ. Wife of Nala and heroine of the tale of *Nala Damayantī*. She is also known by her patronymic Bhaimī. (*see* Nala)

DAMBHODBHAVA. A king whose story is related in the *Mahābhārata* as an antidote to pride. He had an overweening conceit of his own prowess, and when told by his brāhmaṇas that he was no match for Nara and Nārāyaṇa, who were living as ascetics on the Gandhamādana mountain, he proceeded thither with his army and challenged them They endeavoured to dissuade him, but he insisted on fighting. Nara then took a handful of straws, and using them as missiles, they whitened all the air, and penetrated the eyes, ears, and noses of the assailants, until Dambhodbhava fell at Nara's feet and begged for peace

DĀMODARA. A name given to Kṛsna because his foster-mother tried to tie him up with a rope (*dāma*) round his belly (*udara*).

DĀNAVAS. Descendants from Danu by the sage Kaśyapa. They were giants who warred against the gods. (*see* Daityas)

DAṆḌADHARA. 'The rod-bearer'. A title of Yama, the god of death.

DAṆḌAKA. The *araṇya* or forest of Dandaka, lying between the Godāvarī and Narmadā. It was of vast extent, and some passages of the *Rāmāyaṇa* represent it as beginning immediately south of the Yamunā. This forest is the scene of many of Rāma and Sītā's adventures, and is described as "a wilderness over which separate hermitages are scattered, while wild beasts and *rākṣasas*

everywhere abound".

DANTAVAKTRA. A *danava* king of Karusa and son of Vrddha-śarma. He took a side against Krsna, and was eventually killed by him.

DANU. A *dānava* Also the mother of the *danavas*. The demon Kabandha (q.v.)

DARADA. A country in the Hindu Kush, bordering on Kaśmir. The people of that country, "the Durds, are still where they were at the date of the text (of the *Visnu Purana*) and in the days of Strabo and Ptolemy, not exactly, indeed, at the sources of the Indus, but along its course above the Himālaya, just before it descends to India." — *Wilson.*

DARBAS. 'Tearers'. *Raksasas* and other destructive demons

DARDURA. Name of a mountain in the south; it is associated with the Malaya mountain in the *Mahābharata*

DARŚANA. 'Demonstration'. The *sad-darśanas* or six demonstrations, i.e., the six schools of Hindu philosophy. All these schools have one starting-point *ex nihilo nihil fit*, and all have one and the same final object, the emancipation of the soul from future birth and existence, and its absorption into the supreme soul of the universe. These schools are:

1. *Nyāya*, founded by the sage Gotama. The word *nyaya* means propriety or fitness, the proper method of arriving at a conclusion by analysis. This school has been called the Logical School, but the term is applicable to its method rather than to its aims. It is also said to represent "the sensational aspect of Hindu Philosophy", because it has "a more pointed regard to the fact of the five senses than the others have, and treats the external more frankly as a solid reality". It is the exoteric school, as the Vedānta is the esoteric.

2. *Vaiśeṣika*, founded by a sage named Kanāda, who lived about the same time as Gotama. It is supplementary to the Nyāya, and these two schools are classed together. It is called the Atomic School, because it teaches the existence of a transient world composed of aggregations of eternal atoms.

Both the Nyāya and Vaiśeṣika recognise a Supreme Being.

3 *Sāṁkhya*, The Sāmkhya and Yoga are classed together because they have much in common, but the Sāmkhya is atheistical, while the Yoga is theistical The Sāmkhya was founded by the sage Kapila, and takes its name from its numeral or discriminative tendencies The *Sāmkhya-Kārikā*, the textbook of this school, has been translated by Colebrooke and Wilson, and part of the aphorisms of Kapila were translated for the *Bibliotheca Indica* by the late Dr. Ballantyne.

4. *Yoga*. This school was founded by Patañjali, and from his name is also called Pātañjala It pursues the method of the Sāmkhya and holds with many of its dogmas, but it asserts the existence not only of individual souls, but of one all-pervading spirit, which is free from the influences which affect other souls

5. *Pūrva Mīmāmsā*. 6. *Uttara Mīmamsā*: The prior and later Mīmāmsās. These are both included in the general term Vedānta, but the Pūrva Mīmāmsā is commonly known as the Mīmāmsā and the Uttara Mīmāmsā as the Vedānta, 'the end or object of the Vedas'. The Pūrva Mīmāmsā was founded by Jaimini, and the Uttara Mīmāmsā is attributed to Vyāsa, the arranger of the Vedas. "The object of both these schools is to teach the art of reasoning with the express purpose of aiding the interpretation of the Vedas, not only in the speculative but the practical portion." The principal doctrines of the Vedānta (Uttara) are that "God is the omniscient and omnipotent cause of the existence, continuance, and dissolution of the universe. Creation is an act of his will; he is both the efficient and the material cause of the world " At the consummation of all things all are resolved into him. He is "the sole-existent and universal soul", and besides him there is no second principle, he is Advaita 'without a second'. Śankarācārya was the great apostle of this school.

The period of the rise of these schools of philosophy is uncertain, and is entirely a matter of inference, but they are probably later than the fifth century BC. The Vedānta (Uttara Mīmāmsā) is apparently the latest, and is supposed to have been evoked by the teachings of the Buddhists. This would bring it to within three or four centuries BC. The other schools are to all appearance older than the Vedānta, but it is considered by some that all the schools show traces of Buddhist influences, and if so, the dates of all must

be later It is a question whether Hindu philosophy is or is not indebted to Greek teaching, and the later the date of the origin of these schools the greater is the possibility of Greek influence Mr Colebrooke, the highest authority on the subject, is of opinion that "the Hindus were in this instance the teachers, not the learners"

Besides the six schools, there is yet a later system known as the Paurānik and the Eclectic school The doctrines of this school are expounded in the *Bhagavad Gita* (q.v)

The merits of the various schools have been thus summed up: "When we consider the six Darsanas, we shall find that one of them, the Uttara Mimamsa, bears no title to be ranked by the side of the others, and is really little more than a mystical explanation of the practical injunctions of the Vedas We shall also admit that the earlier Vedanta, very different from the school of Nihilists now existing under that name, was chiefly a controversial essay, seeking to support the theology of sacred writ, but borrowing all its philosophical portions from the Yoga school, the most popular at the time of its composition. Lastly, the Nyāya is little more than a treatise on logic, introducing the doctrines of the theistic Sāmkhya; while the Vaiśesika is an essay on physics, with, it is true, the theory of atoms as its distinguishing mark, though even to this we feel inclined to refuse the imputation of novelty, since we find some idea of it lurking obscurely in the theory of subtile elements which is brought forward in Kapila's Sāṁkhya. In short, the basis of all Indian philosophy, if indeed we may not say the only system of philosophy really discovered in India, is the Sāṁkhya, and this forms the basis of the doctrines expounded in the *Bhagavad Gitā*." -- *Cockburn Thomson.*

Colebrooke's *Essays* are the great authorities on Hindu philosophy. Ballantyne has translated many of the original aphorisms, and he, Cockburn Thomson, Hall, Banerjea, and others have written on the subject.

DĀRUKA. Kṛsna's charioteer, and his attendant in his last days.

DAŚA-KUMĀRA-CARITA. 'Tales of the ten princes', by Śrī Dandi. It is one of the few Sanskṛt works written in prose, but its style is so studied and elaborate that it is classed as a *kāvya* or poem. The tales are stories of common life, and display a low condition

of morals and a corrupt state of society. The text has been printed with a long analytical introduction by H. H Wilson, and again in Bombay by Buhler There is an abridged translation by Jacobs, also a translation in French by Fauche, and a longer analysis in vol. IV of Wilson's works

DAŚĀNANA. 'Ten-faced' A name of Rāvana.

DAŚARATHA A prince of the Solar race, son of Aja, a descendant of Iksvāku, and king of Ayodhyā. He had three wives, but being childless, he performed the sacrifice of a horse, and, according to the *Rāmāyaṇa*, the chief queen, Kauśalyā, remained in close contact with the slaughtered horse for a night, and the other two queens beside her. Four sons were then born to him from his three wives. Kauśalyā bore Rāma, Kaikeyī gave birth to Bharata, and Sumitrā bore Laksmana and Śatrughna. Rāma partook of half the nature of Viṣnu, Bharata of a quarter, and the other two shared the remaining fourth The *Rāmāyana*, in explanation of this manifestation of Visṇu, says that he had promised the gods to become incarnate as man for the destruction of Rāvaṇa. He chose Daśaratha for his human parent; and when that king was performing a second sacrifice to obtain progeny, he came to him out of the fire as a glorious being, and gave him a vessel full of nectar to administer to his wives Daśaratha gave half of it to Kauśalyā, and a fourth each to Sumitrā and Kaikeyī. They all in consequence became pregnant, and their offspring partook of the divine nature according to the portion of the nectar each had drunk. There were several others of the name. (*see* Rāmacandra)

DAŚĀRHA, DĀŚĀRHA. Prince of the Daśārhas, a title of Krṣna The Daśārhas were a tribe of Yādavas.

DAŚARŪPAKA. An early treatise on dramatic composition. It has been published by Hall in the *Bibliotheca Indica.*

DĀSAS. 'Slaves.' Tribes and people of India who opposed the progress of the intrusive Āryans.

DASRAS. 'Beautiful'. The elder of the two Aśvins, or in the dual (Dasrau), the two Aśvins.

DASYUS. In the Vedas they are evil beings, enemies of the god and men. They are represented as being of a dark colour, and probably were the natives of India who contended with the immigrant

Āryans It has, however, been maintained that they were hermits and ascetics of Āryan race In later times they are barbarians, robbers, outcasts, who, according to some authorities, descended from Viśvāmitra.

DATTAKA-CANDRIKĀ. A treatise on the law of adoption by Devana Bhatta Transtated by Sutherland.

DATTAKA-MĪMĀMSĀ. A treatise on the law of adoption by Nanda Paṇdita. Translated by Sutherland.

DATTAKA-ŚIROMAṆI. A digest of the principal treatises on the law of adoption. Printed at Calcutta

DATTĀTREYA. Son of Atri and Anasūya A brahmana saint in whom a portion of Brahmā, Visnu, and Śiva, or more particularly Visṇu, was incarnate. He had three sons, Soma, Datta, and Durvāsas, to whom also a portion of the divine essence was transmitted He was the patron of Kārtavīrya, and gave him a thousand arms.

DĀYABHĀGA. 'Law of inheritance.' This title belongs especially to the treatise of Jīmūtavāhana, current in Bengal. Translated by Colebrooke.

DĀYA-KRAMA-SAṀGRAHA. A treatise on the law of inheritance as current in Bengal, by SrīKṛsna Tarkālamkara. Translated by Wynch.

DĀYA-TATVA. A treatise on the law of inheritance as current in Bengal, by Raghunandana Bhaṭṭācārya.

DEVA. (Nom. Devas = Deus, from the root *div*, to shine.) God. A deity. The gods are spoken of as thirty-three in number, eleven for each of the three worlds.

DEVAKA. Father of Devakī and brother of Ugrasena.

DEVAKĪ. Wife of Vasudeva, mother of Kṛsna and cousin of Kaṁsa. She is sometimes called an incarnation of Aditi, and is said to have been born again as Pṛśnī, the wife of King Sutapas.

DEVALA. A Vedic *ṛṣi*, to whom some hymns are attributed. There are several men of this name; one was author of a code of law, another was an astronomer, and one the grandfather of Pāṇini.

DEVĀLĀ. Music, personified as a female.

DEVALOKA. The world of the gods, i.e., *svarga*, Indra's heaven.

DEVA-MĀTṚ. 'Mother of the gods' An appellation of Aditi (q.v.).

DEVARĀTA. (1) A royal *ṛsi* of the Solar race, who dwelt among the Videhas, and had charge of Śiva's bow, which descended to Janaka and was broken by Rāma. (2) A name given to Śunahśephas

DEVARṢIS. (Deva-ṛsis.) *Ṛsis* or saints of the celestial class, who dwell in the regions of the gods, such as Nārada. Sages who have attained perfection upon earth and have been exalted as demigods to heaven.

DEVATĀ. A divine being or god The name *devatās* includes the gods in general, or, as most frequently used, the whole body of inferior gods.

DEVATĀDHYĀYA-BRĀHMAṆA. The fifth *Brāhmana* of the *Sāmaveda*. The text has been edited by Burnell.

DEVAYĀNĪ. Daughter of Śukra, priest of the *daityas* She fell in love with her father's pupil Kaca, son of Bṛhaspati, but he rejected her advances. She cursed him, and in return he cursed her, that she, a brāhmana's daughter, should marry a ksatriya. Devayāṇī was companion to Sarmisthā, daughter of the king of the *daityas* One day they went to bathe, and the god Vāyu changed their clothes. When they were dressed, they began to quarrel about the change, and Devayāṇī spoke "with a scowl so bitter that Sarmisthā slapped her face, and pushed her into a dry well". She was rescued by King Yayāti, who took her home to her father. Śukra, at his daughter's vehement persuasion, demanded satisfaction from Sarmiṣṭhā's father, the *daitya* king. He conceded Devayānī's demand, that upon her marriage Sarmiṣṭhā should be given to her for a servant. Devayānī married King Yayāti, a ksatriya, and Sarmiṣṭhā became her servant. Subsequently Yayāti became enamoured of Sarmiṣṭhā, and she bore him a son, the discovery of which so enraged Devayānī that she parted from her husband, and went home to her father, having borne two sons, Yadu and Turvasa or Turvasu. Her father, Śukra, cursed Yayāti with the infirmity of old age, but afterwards offered to transfer it to any one of Yayāti's sons who would submit to receive it. Yadu, the eldest, and progenitor of the Yādavas, refused, and so did all the other sons, with the exception of Sarmiṣṭhā's youngest son, Puru. Those who refused were cursed by their father, that their posterity

should never possess dominion; but Puru, who bore his father's curse for a thousand years, succeeded his father as monarch, and was the ancestor of the Pāndavas and Kauravas.

DEVA-YONI. 'Of divine birth' A general name for the inferior gods, the Ādityas, Vasus, Viśvadevas, and others.

DEVĪ. 'The goddess', or Mahādevī, 'the great goddess', wife of the god Śiva, and daughter of Himavat, i.e., the Himālaya mountains She is mentioned in the *Mahābhārata* under a variety of names, and with several of her peculiar characteristics, but she owes her great distinction to the Purānas and later works As the Śakti or female energy of Śiva she has two characters, one mild, the other fierce; and it is under the latter that she is especially worshipped. She has a great variety of names, referable to her various forms, attributes, and actions, but these names are not always used accurately and distinctively. In her milder form she is Umā, 'light', and a type of beauty; Gaurī, 'the yellow or brilliant', Pārvatī, 'the mountaineer'; and Haimavatī, from her parentage; Jaganmātā, 'the mother of the world'; and Bhavānī In her terrible form she is Durgā, 'the inaccessible', Kālī and Śyāmā, 'the black'; Candī and Candikā, 'the fierce'; and Bhairavī, 'the terrible'. It is in this character that bloody sacrifices are offered to her, that the barbarities of the *Durga-pūjā* and *Carak-pūjā* are perpetrated in her honour, and that the indecent orgies of the Tāntrikas are held to propitiate her favours and celebrate her powers. She has ten arms, and in most of her hands there are weapons. As Durgā she is a beautiful yellow woman, riding on a tiger in a fierce and menacing attitude. As Kālī or Kālikā, 'the black', "she is represented with a black skin, a hideous and terrible countenance, dripping with blood, encircled with snakes, hung round with skulls and human heads, and in all respects resembling a fury rather than a goddess." As Vindhyavāsinī, 'the dweller in the Vindhyas', she is worshipped at a place of that name where the Vindhyas approach the Ganges, near Mirzapur, and it is said that there the blood before her image is never allowed to get dry. As Mahāmāyā she is the great illusion.

The *Caṇḍī-māhātmya*, which celebrates the victories of this goddess over the *asuras*, speaks of her under the following names: (1) Durgā, when she received the messengers of the *asuras*. (2)

Daśabhujā, 'Ten-armed', when she destroyed part of their army. (3) Simhavāhinī 'Riding on a lion', when she fought with the *asura* general Raktabīja (4) Mahisamardinī, 'Destroyer of Mahisa,' an *asura* in the form of a buffalo. (5) Jagaddhātṛ, 'Fosterer of the world', when she again defeated the *asura* army. (6) Kālī, 'The black' She killed Raktabīja (7) Muktakeśī, 'With dishevelled hair'. Again defeats the *asuras*. (8) Tārā. 'Star'. She killed Śumbha (9) Chinnamastakā. 'Decapitated', the headless form in which she killed Niśumbha (10) Jagadgaurī, 'World's fair one', as lauded by the gods for her triumphs The names which *devī* obtains from her husband are· Babhravī (Babhru), Bhagavatī, Īśānī, Īśvarī, Kālañjarī, Kapālinī, Kauśikī, Kirātī, Maheśvarī, Mṛdā, Mṛdānī, Rudrānī, Śarvānī, Śivā, Tryambakī. From her origin she is called Adrijā and Girijā, 'mountain-born', Kujā, 'earth-born', Daksajā, 'sprung from Daksa'. She is Kanyā, 'the virgin'; Kanyākumārī, 'the youthful virgin'; and Ambikā, 'the mother', Avarā, 'the youngest'; Anantā and Nityā, 'the everlasting'; Āryā 'the revered'; Vijayā, 'victorious', Ṛddhi, 'the rich'; Satī, 'virtuous'; Dakṣinā, 'right-handed'; Pingā, 'tawny, dark'; Karburī, 'spotted'; Bhramarī, 'the bee'; Kotarī 'the naked'; Karṇamotī, 'pearl-eared'; Padma lānchanā, 'distinguished by a lotus'; Sarvamangalā, 'always auspicious'; Śākambharī, 'nourisher of herbs'; Śivadūtī, 'Śiva's messenger'; Simharathī, 'riding on a lion'. As addicted to austerities she is Aparṇā and Kātyāyanī As Bhūtanāyakī she is chief or leader of the goblins, and as Gaṇanāyakī, the leader of the *gaṇas*. She is Kāmākṣī, 'wanton-eyed'; and Kāmākhyā, 'called by the name of Kāma, desire'. Other names, most of them applicable to her terrible forms, are Bhadrakālī, Bhīmadevī, Chāmuṇḍā, Mahākālī, Mahāmārī, Mahāsurī, Mātangī, Rajasī, 'the fierce'; and Raktadantī, 'red or bloody toothed'.

DEVĪ BHĀGAVATA PURĀṆA. A Śaiva Purāṇa, which is by some placed among the eighteen Purāṇas instead of the Śrī Bhāgavata, which is devoted to Viṣṇu. This is devoted to the worship of the Śaktis.

DEVĪ-MĀHĀTMYA. 'The greatness of Devī'. A poem of 700 verses, which celebrates the triumphs of *devī* over various *asuras*. It is the textbook of the worshippers of *devī*, and is read daily in her temples. It is an episode of the *Mārkaṇḍeya Purāna*, and is also

called *Candipātha*

DHANADA. 'Giver of wealth.' Kubera, the god of riches

DHANAÑJAYA. 'Conqueror of riches' A title of Arjuna and of several others.

DHANAÑJAYA VIJAYA. 'Victories of Dhananjaya' (Arjuna) A drama in one act on the exploits of Arjuna when in the service of the Rājā of Virāta

DHANAPATI. 'Lord of wealth' Kubera

DHANEŚVARA. 'Lord of wealth', i.e., Kubera

DHANURVEDA. The science of archery, the military art.

DHANVANTARI. (1) Name of a Vedic deity to whom offerings at twilight were made in the north-east quarter (2) The physician of the gods, who was produced at the churning of the ocean He was a teacher of medical science, and the *Āyurveda* is attributed to him. In another birth he was son of Dirghatamas, and his "nature was exempt from human infirmities, and in every existence he had been master of universal knowledge" He is called also Sudhapāṇi, 'carrying nectar in his hands', and *amrta*, 'the immortal'. Other physicians seem to have had the name applied to them, as Bhela, Divodāsa, and Palakāpya (3) A celebrated physician, who was one of "the nine gems" of the court of Vikrama. (*see* Nava-ratna)

DHARAṆĪ. The earth. The wife of Parasurāma.

DHARMA, DHARMARĀJA. 'Justice'. A name of Yama, the judge of the dead.

DHARMA. An ancient sage, sometimes classed among the Prajāpatis. He married thirteen (or ten) of the daughters of Dakṣa, and had a numerous progeny; but all his children "are manifestly allegorical, being personifications of intelligences and virtues and religious rites, and being therefore appropriately wedded to the probable authors of the Hindu code of religion and morals, or the equally allegorical representation of that code, *dharma*, moral and religious duty". — *Wilson*.

DHARMA-PUTRA. 'Son of Dharma.' A name of Yudhiṣṭhira.

DHARMĀRAṆYA. A sacred grove. (1) A forest in Madhyadeśa into which Dharma retired. (2) A city mentioned in the *Rāmāyana* as

founded by Amūrtarajas, son of Kuśa.

DHARMARĀJA. (1) Yama, king of the dead (2) A title of Yudhiṣṭhira, who was mythically a son of Yama.

DHARMAŚĀSTRA. A law-book or code of laws. This term includes the whole body of Hindu law, but it is more especially applicable to the laws of Manu, Yājñavalkya, and other inspired sages who first recorded the Smṛti or "recollections" of what they had received from a divine source. These works are generally in three parts: (1) *Ācāra*, rules of conduct and practice, (2) *Vyavahāra*, judicature; (3) *Prāyaścitta*, penance.

The inspired law-givers are spoken of as being eighteen in number, but the names of forty-two old authorities are mentioned. Manu and Yājñavalkya stand apart by themselves at the head of these writers. After them the eighteen other inspired sages are recognised as the great authorities on law, and the works ascribed to them are still extant, either wholly or partially or in an abridged form: (1) Atri; (2) Visnu; (3) Hārīta; (4) Uśanas; (5) Angirasa; (6) Yama; (7) Āpastamba; (8) Samvarta; (9) Kātyāyana; (10) Bṛhaspati; (11) Parāśara; (12) Vyāsa; (13) and (1 4) Śankha and Likhita, whose joint treatise is frequently quoted; (15) Dakṣa; (16) Gotama; (17) Śātātapa; (18) Vasiṣtha. But there are others who are more frequently cited than many of these, as Nārada, Bhṛgu, Marīci, Kaśyapa, Viśvāmitra, and Baudhāyana. Other names that are met with are Pulastya, Gārgya, Paithīnasī, Sumantu, Lokākṣī, Kuthumi, and Dhaumya. The writing of some of these law-givers have appeared in different forms, and are referred to with the descriptive epithets of Vṛddha, 'old'; Bṛhat, 'great'; and Laghu, 'light or small'.

A general collection of the Smṛtis or Dharmaśāstras has been printed in Calcutta under the title of *Dharmaśāstra-saṁgraha*, by Jīvānanda.

DHARMA-SĀVARṆI. The eleventh Manu. (*see* Manu)

DHARMA-SŪTRAS. The *Sāmayācārika Sūtras* are so-called because they had among them maxims of a legal nature

DHARMA-VYĀDHA. 'The pious huntsman.' This man is represented in the *Mahābhārata* as living by selling the flesh of boars and buffaloes, and yet as being learned in the Vedas and in

all the knowledge of a brāhmana This is accounted for by his having been a brāhmana in a former birth, and cursed to this vile occupation for having wounded a brahmana when hunting

DHĀTṚ. 'Maker, creator.' In the later hymns of the *Ṛgveda*, Dhatṛ is a deity of no very defined powers and functions, but he is described as operating in the production of life and the preservation of health. He promotes generation, brings about matrimony, presides over domestic life, cures diseases, heals broken bones, &c. He is said to "have formed the sun, moon, sky, earth, air, and heaven *as before*". He appears also as one of the Adityas, and this character he still retains. In the later mythology he is identified with Prajāpati or Brahmā the creator, and in this sense of 'maker' the term is used as an epithet of Visnu and Krsna Sometimes he is a son of Brahmā.

DHAUMYA. (1) The younger brother of Devala and family priest of the Pāndavas. There are several others of the same name. (2) Author of a work on law.

DHENUKA. A demon killed by Balarama. Krsna and Balarama, as boys, picked some fruit in a grove belonging to Dhenuka, when he took the form of an ass, and running to the spot began to kick Balarāma. The young hero seized him by the heels, whirled him round till he was dead, and cast his carcase on to the top of a palm-tree. Several of his companions who ran to his assistance were treated in the same way, so that "the trees were laden with dead asses".

DHṚṢṬADYUMNA. Brother of Draupadi, and commander-in-chief of the Pāṇḍava armies. He killed, somewhat unfairly in combat, Drona, who had beheaded his father, and he in his turn was killed by Droṇa's son, Aśvatthāman, who stamped him to death with his feet as he lay asleep.

DHṚṢṬAKETU. (1) A son of Dhṛstadyumna. (2) A son of Śisupāla, king of Cedi, and an ally of the Pāndavas. (3) A king of the Kekayas, also an ally of the Pāṇḍavas. (4) Son of Satyadhṛti. (5) Son of Nṛga.

DHṚTARĀṢṬRA. (1) The eldest son of Vicitravīrya or Vyāsa, and brother of Pāṇḍu. His mother was Ambikā. He married Gāndhārī, and by her had a hundred sons, the eldest of whom was

Duryodhana. Dhṛtarāstra was blind, and Pāndu was affected with a disease supposed, from his name, "the pale", to be a leprous affection. The two brothers in turn renounced the throne, and the great war recorded in the *Mahābhārata* was fought between their sons, one party being called Kauravas, from an ancestor, Kuru, and the other Pāndavas, from their father Pāndu Dhṛtarāstra and his wife were burned in a forest fire. (*see* Mahābhārata) (2) An enormous serpent of many heads and immense strength.

DHRUVA. The polar star. According to the *Visnu Purāna*, the sons of Manu Svāyambhuva were Priyavrata and Uttānapāda The latter had two wives; the favourite Suruci, was proud and haughty; the second, Suniti or Sūnṛtā, was humble and gentle. Suruci had a son named Uttama, and Sunīti gave birth to Dhruva. While quite a child Dhruva was contemptuously treated by Suruci, and she told him that her own son Uttama would alone succeed to the throne. Dhruva and his mother submitted, and he declared that he wished for no other honours than such as his own actions should acquire. He was a ksatriya, but he joined a society of *ṛṣis*, and becoming a *ṛsi* himself, he went through a rigid course of austerities, notwithstanding the efforts of Indra to distract him. At the end he obtained the favour of Visnu, who raised him to the skies as the pole-star. He has the patronymic Auttānapādi, and he is called Grahādhāra, 'the stay or pivot of the planets'.

DHŪMAVARṆA. 'Smoke coloured'. A king of the serpents. A legend in the Harivaṁśa relates that Yadu, the founder of the Yādava family, went for a trip of pleasure on the sea, where he was carried off by Dhūmavarṇa to the capital of the serpents. Dhūmavarna married his five daughters to him, and from them sprang seven distinct families of people

DHUNDHU. An *asura* who harassed the sage Uttanka in his devotions. The demon hid himself beneath a sea of sand, but was dug out and killed by king Kuvalayāśva and his 21,000 sons, who were undeterred by the flames which checked their progress, and were all killed but three. This legend probably originated from a volcano or some similar phenomenon. From this exploit Kuvalayāśva got the name of Dhundhumāra, 'slayer of Dhundhu'.

DHUNDHUMĀRA. (*see* Dhundhu and Kuvalayāśva)

DHŪRJAṬI. 'Having heavy matted locks.' A name of Rudra or

Śiva.

DHŪRTA-NARTAKA.'The rogue actors ' A farce in two parts by Śāma Rāja Dīksita. "The chief object of this piece is the ridicule of the Śaiva ascetics."

DHŪRTA-SAMĀGAMA. 'Assemblage of rogues' A comedy by Śekhara or Jyotir Īśvar "It is somewhat indelicate, but not devoid of humour." It has been translated into French by Schoebel.

DIGAMBARA. 'Clothed with space ' A naked mendicant A title of Śiva.

DIGGAJAS. The elephants who protect the eight points of the compass: (1) Airāvata; (2) Pundarīka, (3) Vāmana; (4) Kumuda, (5) Añjana, (6) Puṣpadanta; (7) Sarvabhauma; (8) Supratīka.

DIGVIJAYA. 'Conquest of the regions (of the world)'. (1) A part of the *Mahābhārata* which commemorates the conquests effected by the four younger Pāṇḍava princes, and in virtue of which Yudhiṣṭhira maintained his claim to universal sovereignty (2) A work by Śankarācārya in support of the Vedānta philosophy, generally distinguished as Śankara Digvijaya.

DIKPĀLA. 'Supporters of the regions.' The supporters of the eight points of the compass. (*see* Diggajas)

DILĪPA. Son of Aṁśumat and father of Bhagīratha. He was of the Solar race and ancestor of Rāma. On one occasion he failed to pay due respect to Surabhi, the 'cow of fortune', and she passed a curse upon him that he should have no offspring until he and his wife Sudakṣiṇā had carefully tended Surabhi's daughter Nandinī. They obediently waited on this calf Nandinī, and Dilīpa once offered his own life to save hers from the lion of Śiva. In due time the curse was removed, and a son, Raghu, was born to them. This story is told in the *Raghuvamśa*. There was another prince of the name. (*see* Khaṭvāṅga)

DĪRGHAŚRAVAS. Son of Dīrghatamas, and therefore a *ṛṣi*, but as in a time of famine he took to trade for a livelihood, the *Ṛgveda* calls him "the merchant".

DĪRGHATAMAS, DĪRGHATAPAS. 'Long darkness.' A son of Kāśīrāja, according to the *Mahābhārata*; of Ucāthya, according to the *Ṛgveda*; and of Utathya and Mamatā in the Purāṇas. His

appellations of Aucathya and Māmateya favour the latter parentage He was born blind, but is said to have obtained sight by worshipping Agni (*R̥V* III 128). He was father of Kaksīvat and Dhanvantari; and he is said (in the *VP*) to have had five children by Sudeṣnā, wife of Bali, viz., the countries Anga, Banga, Kalinga, Puṇḍra, and Suhma

DITI. A goddess or personification in the Vedas who is associated with Aditi, and seems to be intended as an antithesis or as a complement to her.

In the *Rāmāyana* and in the Purānas she is daughter of Daksa, wife of Kaśyapa, and mother of the *daityas* The *Visṇu Purāṇa* relates that having lost her children, she begged of Kaśyapa a son of irresistible prowess, who should destroy Indra The boon was granted, but with this condition: "If, with thoughts wholly pious and person entirely pure, you carefully carry the babe in your womb for a hundred years." She assiduously observed the condition; but Indra knew what was preparing for him. So he went to Diti and attended upon her with the utmost humility, watching his opportunity. In the last year of the century, Diti retired one night to rest without washing her feet. Indra then with his thunderbolt divided the embryo in her womb into seven portions. Thus mutilated, the child cried bitterly, and Indra being unable to pacify it, became angry, and divided each of the seven portions into seven, thus forming the swift-moving deities called Maruts, from the words, 'Mā-rodīh', 'weep not', which Indra used to quiet them.

DIVODĀSA. (1) A pious liberal king mentioned in the *R̥gveda*, for whom it is said that Indra demolished a hundred stone cities, meaning perhaps the mythological aerial cities of the *asuras*. (2) A brāhmana who was the twin-brother of Ahalyā. He is represented in the Veda as a "very liberal sacrificer", and as being delivered by the gods from the oppressor Śambara. He is also called Atithigva, 'he to who guests should go'. (3) A king of Kāśī, son of Bhīmaratha and father of Pratardana. He was attacked by the sons of King Vītahavya and all his sons were slain. His son Pratardana (q.v.) was born to him through a sacrifice performed by Bharadvāja. He was celebrated as a physician and was called Dhanvantari.

DRAUPADĪ. Daughter of Drupada, king of Pañcala, and wife of the five Pāndu princes. Draupadī was a damsel of dark complexion but of great beauty, "as radiant and graceful as if she had descended from the city of the gods". Her hand was sought by many princes, and so her father determined to hold a *svayamvara* and allow her to exercise her own choice in the selection of a husband. The *svayamvara* was proclaimed, and princes assembled from all parts to contend in the lists for the hand of the princess; for although in such contests the lady was entitled to exercise her *svayamvara* or own choice, it generally followed that the champion of the arena became her husband. Most astonishing feats of arms were performed, but Arjuna outshone all by his marvellous use of the bow, and he became the selected bridegroom. When the five brothers returned to the house where their mother, Kuntī, was staying, they told her that they had made a great acquisition, and she told them to share it among them. These words raised a great difficulty, for if they could not be adroitly evaded they must be obeyed. The sage Vyāsa settled the matter by saying, "The destiny of Draupadī has already been declared by the gods; let her become the wife of all the brethren." So she became their common wife, and it was arranged that she should stay successively two days in the house of each, and that no one of them but the master of the house should enter it while she was there. Arjuna was her favourite, and she showed her jealousy when he married Subhadrā. In the great gambling match which the eldest brother, Yudhisthira, played at Hastinapura against his cousins, the Kauravas, he lost his all -- his kingdom, his brothers, himself, and their wife Draupadī. So she became a slave, and Duryodhana called her to come and sweep the room. She refused, and then Duḥśāsana dragged her by the hair into the pavilion before all the chieftains, and tauntingly told her that she was a slave girl, and had no right to complain of being touched by men. He also abused her and tore off her veil and dress, while Duryodhana invited her to sit on his thigh. Kṛṣna took compassion upon her, and restored her garments as fast as they were torn. She called vehemently upon her husbands to save her, but they were restrained by Yudhiṣthira. Bhīma was in a rage of passion; he was prevented from action; but he vowed in loud words that he would drink the blood of Duhśāsana and smash the thigh of

Duryodhana in retaliation of these outrages, which vows he eventually fulfilled Draupadī vowed that her hair should remain dishevelled until Bhīma should tie it up with hands dripping with the blood of Duhśāsana The result of the gambling match was that the Pāṇḍavas, with Draupadī, went into exile for twelve years, and were to dwell quite incognito during another year The period of thirteen years being successfully completed, they were at liberty to return. Twelve years of exile were passed in the jungle, and in the course of this period Jayadratha, king of Sindhu, came to the house of the Pāṇḍavas while they were out hunting. He was courteously received by Draupadī, and was fascinated by her charms. He tried to induce her to elope with him, and when he was scornfully repulsed, he dragged her to his chariot and drove off with her. When the Pāndavas returned and heard of the rape, they pursued Jayadratha, and pressed him so close that he put down Draupadī, and endeavoured to escape alone. Bhīma resolved to overtake and punish him; and although Yudhiṣṭhira pleaded that Jayadratha was a kinsman, and ought not to be killed, Draupadī called aloud for vengeance, so Bhīma and Arjuna continued the pursuit Bhīma dragged Jayadratha from his car, kicked and beat him till he was senseless, but spared his life. He cut off all Jayadratha's hair except five locks, and made him publicly acknowledge that he was a slave. Draupadī's revenge was then slaked, and Jayadratha was released at her intercession. In the thirteenth year, in which her husbands and she were to live undiscovered, they entered the service of the king of Virāṭa, and she, without acknowledging any connection with them, became a waiting-maid to the queen. She stipulated that she should not be required to wash feet or to eat food left by others, and she quieted the jealous fears which her beauty excited in the queen's mind by representing that she was guarded by five *gandharvas*, who would prevent any improper advances. She lived a quiet life for a while, but her beauty excited the passions of Kīcaka, the queen's brother, who was commander-in-chief, and the leading man in the kingdom. His importunities and insults greatly annoyed her, but she met with no protection from the queen, and was rebuked for her complaints and petulance by Yudhiṣṭhira. Her spirit of revenge was roused, and she appealed as usual to Bhīma, whose fiery passions she well knew how to

kindle. She complained of her menial position, of the insults she had received, of the indifference of her husbands, and of the base offices they were content to occupy. Bhīma promised revenge An assignation was made with Kīcaka which Bhīma kept, and he so mangled the unfortunate gallant that all his flesh and bones were rolled into a ball, and no one could discover the manner of his death. The murder was attributed to Draupadī's *gandharvas*, and she was condemned to be burnt on Kīcaka's funeral pile. Then Bhīma disguised himself, and tearing up a tree for a club, went to her rescue. He was supposed to be the *gandharva*, and every one fled before him. He released Draupadī, and they returned to the city by different ways. After the term of exile was over, and the Pāṇḍavas and she were at liberty to return, she was more ambitious than her husbands, and complained to Kṛṣṇa of the humility and want of resolution shown by Yudhsthira. She had five sons, one by each husband -- Prativindhya, son of Yudhiṣthira; Śrutasoma, son of Bhīma; Śrutakīrtti, son of Arjuna, Śatānīka, son of Nakula; and Śrutakarman, son of Sahadeva. She with these five sons was present in camp on the eighteenth and last night of the great battle, while her victorious husbands were in the camp of the defeated enemy. Aśvatthaman with two companions entered the camp of the Pāndavas, cut down these five youths, and all whom they found. Draupadī called for vengeance upon Aśvatthāman. Yudhisthira endeavoured to moderate her anger, but she appealed to Bhīma. Arjuna pursued Aśvatthāman, and overtook him, but he spared his life after taking from him a celebrated jewel which he wore as an amulet. Arjuna gave this jewel to Bhīma for presentation to Draupadī. On receiving it she was consoled, and presented the jewel to Yudhiṣṭhira as the head of the family. When her husbands retired from the world and went on their journey towards the Himālayas and Indra's heaven, she accompanied them, and was the first to fall on the journey. (*see* Mahābhārata)

Draupadī's real name was Kṛṣṇā. She was called Draupadī and Yājñasenī, from her father; Pārṣatī, from her grandfather Pṛṣata; Pāñcālī, from her country; Sairindhrī, 'the maid-servant' of the queen of Virāṭa; Pañcamī, 'having five husbands'; and Nitayauvanī, 'the ever-young'.

DRĀVIDA. The country in which the Tamil language is spoken, extending from Madras to Cape Comorin. According to Manu, the people of this country were originally kṣatriyas, but sank to the condition of śūdras from the extinction of sacred rites and the absence of brāhmanas. As applied to the classification of brāhmanas it has a much wider application, embracing Gujarāt, Mahārāṣṭra, and all the south

DṚṢADVATĪ. A common female name (1) The wife of King Divodāsa. (2) A river forming one of the boundaries of Brahmāvartta, perhaps the Kāgar before its junction with the Sarsuti.

DROṆA. 'A bucket' A brāhmana so named from his having been generated by his father, Bharadvāja, in a bucket. He married Kṛpā, half-sister of Bhīsma, and by her was father of Aśvatthāman. He was *ācārya*, or teacher of the military art, both to the Kaurava and Pāṇḍava princes, and so he was called Droṇācārya. He had been slighted by Drupada, king of Pañcāla, and became his enemy. Through the instrumentality of the Pāndavas he made Drupada prisoner, and took from him half of his kingdom; but he spared his life and gave him back the other half of his country. But the old animosity rankled, and ended in the death of both. In the great war Droṇa sided with the Kauravas, and after the death of Bhīṣma. He became their commander-in-chief. On the fourth day of his command he killed Drupada, and in his turn he was unfairly slain in combat by Dhṛṣṭadyumna, who had sworn to avenge his father's death. In the midst of this combat Droṇa was told that his son was dead, which so unnerved him that he laid down his arms and his opponent decapitated him. But Droṇa was a brāhmaṇa and an *ācārya*, and the crime of killing him was enormous, so it is glossed over by the statement that Droṇa "transported himself to heaven in a glittering state like the sun, and Dhṛṣṭadyumna decapitated merely his lifeless body". Drona was also called Kūṭaja. The common meaning of Kūṭa is 'mountain-top', but one of its many other meanings is 'water-jar'. His patronymic is Bhāradvāja.

DRUHYU. Son of Yayāti, by Sarmiṣṭhā, daughter of the *daitya* king Vṛṣaparvan. He refused to exchange his youth for the curse of decrepitude passed upon his father, and in consequence Yayāti cursed him that his posterity should not possess dominion. His father gave him a part of his kingdom, but his descendants

became "princes of the lawless barbarians of the north"

DRUPADA. King of Pañcāla and son of Pṛsata Also called Yajñasena. He was schoolfellow of Drona, the preceptor of the Kaurava and Pāndava princes, and he mortally offended his former friend by repudiating his acquaintance. Drona, in payment of his services as preceptor, required his pupils to make Drupada prisoner. The Kauravas attacked him and failed, but the Pāndavas took Drupada captive and occupied his territory Drona spared his life and restored the southern half of his kingdom to him. Drupada returned home burning for revenge, and, to procure it, he prevailed upon two brāhmanas to perform a sacrifice, by the efficacy of which he obtained two children, a son and a daughter, who were called "the altar-born", because they came forth from the sacrificial fire. These children were named Dhṛstadyumna and Kṛṣṇa, but the latter is better known by her patronymic Draupadī. After she had chosen Arjuna for her husband at her *svayaṁvara*, and she had become, with Drupada's consent, the wife of the five Pāṇdavas, he naturally became the ally of his sons-in-law. He took an active part in the great battle, and on the fourteenth day he was killed and beheaded by Drona, who on the following day was killed by Dhṛṣtadyumna, the son whom Drupada had obtained for wreaking his vengeance on Drona. Besides the two children mentioned, Drupada had a younger son named Śikhaṇḍin and a daughter Śikhandinī.

DUḤŚALĀ. The only daughter of Dhṛtarāṣtra and wife of Jayadratha.

DUḤŚĀSANA. 'Hard to rule.' One of the hundred sons of Dhṛtarāṣṭra. When the Pāṇḍavas lost their wife Draupadī in gambling with Duryodhana, Duḥśāsana dragged her forward by the hair and otherwise ill-used her. For this outrage Bhīma vowed he would drink his blood, a vow which he afterwards performed on the sixteenth day of the great battle.

DURGA. A commentator on the *Nirukta.*

DURGĀ. 'Inaccessible.' The wife of Śiva. (*see* Devī)

DURMUKHA. 'Bad face.' A name of one of Dhṛtarāṣṭra's sons. Also of one of Rāma's monkey allies, and of several others.

DURVĀSAS. 'Ill-clothed'. A sage, the son of Atri and Anasūyā, but,

according to some authorities, he was a son or emanation of Śiva. He was noted for his irascible temper, and many fell under his curse It was he who cursed Śakuntalā for keeping him waiting at the door, and so caused the separation between her and King Dusyanta. But it was he who blessed Kuntī, so that she became a mother by the Sun. In the *Visnu Purāna* he is represented as cursing Indra for treating with disrespect a garland which the sage presented to him. The curse was that "his sovereignty over the three worlds should be subverted", and under it Indra and the gods grew weak and were overpowered by the *asuras*. In their extremity they resorted to Viṣṇu, who directed them to churn the ocean of milk for the production of the *amṛta* (water of life) and other precious things. In the *Mahābhārata* it is stated that on one occasion Kṛsna entertained him hospitably, but omitted to wipe the fragments of food from the foot of the sage. At this the latter grew angry and foretold how Kṛsṇa should be killed. The *Visnu Purāna* states that Kṛṣṇa fell according to "the imprecation of Durvāsas", and in the same work Durvāsas is made to describe himself as one "whose nature is stranger to remorse".

DURVĀSASA PURĀṆA. One of the eighteen Upa Purānas. (*see* Purāṇa)

DURYODHANA. 'Hard to conquer.' The eldest son of King Dhṛtarāṣṭra, and leader of the Kaurava princes in the great war of the Mahābhārata. His birth was somewhat marvellous. (*see* Gāndhāri) Upon the death of his brother Pāṇḍu, Dhṛtarāṣṭra took his five sons, the Pāṇdava princes, to his own court, and had them educated with his hundred sons. Bickering and jealousies soon sprang up between the cousins, and Duryodhana took a special dislike to Bhīma on account of his skill in the use of the club. Duryodhana had learnt the use of this weapon under Balarāma, and was jealous of any rival. He poisoned Bhīma and threw his body into the Ganges, but Bhīma sank to the regions of the Nāgas, where he was restored to health and vigour. When Dhṛtarāṣṭra proposed to make Yudhiṣṭhira heir-apparent, Duryodhana strongly remonstrated, and the result was that the Pāṇḍavas went into exile. Even then his animosity pursued them, and he laid a plot to burn them in their house, from which they escaped and retaliated upon his emissaries. After the return of the

Pāṇdavas from exile, and their establishment at Indraprastha, his anger was further excited by Yudhisthira's performance of the *rājasūya* sacrifice. He prevailed on his father to invite the Pāṇḍavas to Hastināpura to a gambling match, in which, with the help of his confederate Śakuni, he won from Yudhisthira everything he possessed, even the freedom of himself, his brothers, and his wife Draupadī. Duryodhana exultingly sent for Draupadī to act as a slave and sweep the room When she refused to come, his brother, Duḥśāsana, dragged her in by the hair of her head, and Duryodhana insulted her by inviting her to sit upon his knee. This drew from Bhīma a vow that he would one day smash Duryodhana's thigh. Dhṛtarāstra interfered, and the result of the gambling was that the Pāndavas again went into exile, and were to remain absent thirteen years. While the Pándavas were living in the forest, Duryodhana went out for the purpose of gratifying his hatred with a sight of their poverty. He was attacked and made prisoner by the Gandharvas, probably hill people, and was rescued by the Pāndavas. This incident greatly mortified him. The exile of the Pāṇdavas drew to a close. War was inevitable, and both parties prepared for the struggle. Duryodhana sought the aid of Kṛsṇa, but made the great mistake of accepting Kṛsṇa's army in preference to his personal attendance. He accompanied his army to the field, and on the eighteenth day of the battle, after his party had been utterly defeated, he fled and hid himself in a lake, for he was said to possess the power of remaining under water. He was discovered, and with great difficulty, by taunts and sarcasms, was induced to come out. It was agreed that he and Bhīma should fight it out with clubs. The contest was long and furious, and Duryodhana was getting the best of it, when Bhīma remembered his vow, and although it was unfair to strike below the waist, he gave his antagonist such a violent blow on the thigh that the bone was smashed and Duryodhana fell. Then Bhīma kicked him on the head and triumphed over him. Left wounded and alone on the field, he was visited by Aśvatthāman, son of Droṇa, and two other warriors, the only survivors of his army. He thirsted for revenge, and directed them to slay all the Pāṇḍavas, and especially to bring him the head of Bhīma. These men entered the camp of the enemy, and killed the five youthful sons of the

Pāndavas. The version of the *Mahābhārata* used by Wheeler adds that these warriors brought the heads of the five youths to Duryodhana, representing them to be the heads of the five brothers Duryodhana was unable in the twilight to distinguish the features, but he exulted greatly, and desired that Bhīma's head might be placed in his hands. With dying energy he pressed it with all his might, and when he found that it crushed, he knew that it was not the head of Bhīma. Having discovered the deception that had been played upon him, with a redeeming touch of humanity he reproached Aśvatthāman for his horrid deed in slaying the harmless youths, saying, with his last breath, "My enmity was against the Pāṇḍavas, not against these innocents " Duryodhana was called also Suyodhana, 'good fighter'.

DŪṢAṆA. A *rākṣasa* who fought as one of the generals of Rāvana, and was killed by Rāma. He was generally associated with Rāvaṇa's brother, Khara.

DUṢMANTA, DUṢYANTA. A valiant king of the Lunar race, and descended from Puru. He was husband of Śakuntalā, by whom he had a son, Bharata. The love of Dusyanta and Śakuntalā, her separation from him, and her restoration through the discovery of his token-ring in the belly of a fish, form the plot of Kālidāsa's celebrated play *Śakuntalā.*

DŪTĀṄGADA. 'The ambassador Aṅgada.' A short play founded on the mission of Aṅgada to demand from Rāvana the restoration of Sītā. It is attributed to a poet named Subhata.

DVAIPĀYANA. (*see* Vyāsa)

DVĀPARA YUGA. The third age of the world, extending to 860 000 years. (*see* Yuga)

DVĀRAKĀ, DVĀRAVATĪ. 'The city of gates.' Kṛṣṇa's capital, in Gujarat, which is said to have been submerged by the ocean seven days after his death. It is one of the seven sacred cities. Also called Abdhinagarī.

DVIJARṢIS. (Dvija-ṛṣis.) (*see* Brahmarṣis).

DVĪPA. An insular continent. The Dvīpas stretch out from the mountain Meru as their common centre, like the leaves of a lotus, and are separated from each other by distinct circumambient

oceans. They are generally given as seven in number (1) Jambu, (2) Plaksa or Gomedaka, (3) Śālmala, (4) Kuśa, (5) Krauñca, (6) Śāka, (7) Puṣkara; and the seas which surround them are (1) Lavaṇa, salt water; (2) Iksu, sugar-cane juice; (3) Surā, wine; (4) Sarpis or Ghṛta, clarified butter; (5) Dadhi, curds; (6) Dugdha or Kṣira, milk; (7) Jala, fresh water. In the *Mahābhārata* four *dvīpas* are named: (1) Bhadrāśva, (2) Ketumāla, (3) Jambudvīpa, (4) Uttara Kuru. Jambudvīpa has nine *varsas* or subdivisions (1) Bhārata, (2) Kimpurusa, Kinnara, (3) Harivarsa, (4) Ilavṛta, which contains Meru; (5) Ramyaka, (6) Hiranmaya, (7) Uttara Kuru, (8) Bhadrāśva, (9) Ketumāla. According to the *Visnu Purāṇa*, Bhāratavarsa or India is divided into nine *dvipas* or portions: (1) Indradvīpa, (2) Kaśerumat, (3) Tāmravarna, (4) Gabhastimat, (5) Nāgadvīpa, (6) Saumya, (7) Gāndharva, (8) Vāruna; (9) is generally left without a name in the books, but Bhāskara Ācārya calls it Kumāraka.

DVIVIDA. (1) An *asura* in the form of a great ape, who was an implacable foe of the gods. He stole Balarāma's ploughshare weapon and derided him. This was the beginning of a terrific fight, in which Dvivida was felled to the earth, and "the crest of the mountain on which he fell was splintered into a hundred pieces by the weight of his body, as if the Thunderer had shivered it with his thunderbolt." (2) A monkey ally of Rāma.

DYAUS. The sky, heaven. In the Vedas he is a masculine deity, and is called occasionally Dyauspitṛ, 'heavenly father', the earth being regarded as the mother. He is father of Usas, the dawn. Cf. Ζεύς, Deus, Jovis, Jupiter. Dyāvāpṛthivī, 'heaven and earth', are represented as the universal parents, not only of men but of gods; but in other places they are spoken of as having been themselves created; and then, again, there are speculations as to their origin and priority. In one hymn it is asked, "Which of these two was the first and which the last? How have they been produced? Who knows?" The *Śatapatha Brāhmaṇa* declares in favour of the earth, saying, "This earth is the first of created beings."

EKA-CAKRĀ. A city in the country of the Kīcakas, where, by advice of Vyāsa, the Pāṇḍavas dwelt for a time during their exile. General Cunningham has identified it with the modern Ara or Arrah.

EKADAMṢṬRA, EKADANTA. 'Having one tusk.' A name of Ganeśa

EKALAVYA. Grandson of Devaśravas, the brother of Vasudeva He was brother of Śatrughna. He was exposed in infancy, and was brought up among the Niṣādas, of whom he became king. He assisted in a night attack upon Dvārakā, and was eventually killed by Kṛṣna, who hurled a rock at him.

EKĀMRA, EKĀMRA KĀNANA. A forest in Utkala or Orissa, which was the favourite haunt of Śiva, and became a great seat of his worship as the city of Bhuvaneśvara, where some very fine temples sacred to him still remain They have been described by Bābū Rājendra Lāla in his great work on Orissa

EKAPĀDA. 'One-footed.' A fabulous race of men spoken of in the Purāṇas.

EKAPARṆĀ, EKAPĀṬALĀ. These, with their sister Aparnā, were, according to the *Harivaṁśa*, daughters of Himavat and Menā. They performed austerities surpassing the powers of gods and *dānavas*, and alarmed both worlds. Ekaparṇā took only one leaf for food, and Ekapāṭalā only one *pāṭalā* (Bignonia). Aparṇā took no sustenance at all and lived *a-parṇa,* 'without a leaf'. Her mother being distressed at her abstinence, exclaimed in her anxiety, "U-mā" — "O don't". Through this she became manifest as the lovely goddess Umā, the wife of Śiva.

EKĀṢṬAKĀ. A deity mentioned in the *Atharvaveda* as having practised austere devotion, and being the daughter of Prajāpati and mother of Indra and Soma.

EMŪṢA. In the *Brāhmaṇa*, a boar which raised up the earth, represented as black and with a hundred arms. This is probably the germ of the Varāha or boar incarnation. (*see* Avatāra)

GADA. A younger brother of Kṛṣṇa.

GĀDHI, GĀTHIN. A king of the Kuśika race, and father of Viśwāmitra. He was son of Kuśāmba, or, according to the *Viṣṇu Purāṇa*, he was Indra, who took upon himself that form.

GĀLAVA. A pupil of Viśvāmitra. It is related in the *Mahābhārata* that at the conclusion of his studies he importuned his master to say what present he should make him. Viśvāmitra was annoyed, and told him to bring 800 white horses, each having one black ear.

In his perplexity Gālava applied to Garuḍa, who took him to king Yayāti at Pratısthāna. The king was unable to provide the horses, but he gave to Gālava hıs daughter Mādhavī Gālava gave her ın marriage successively to Haryaśva, king of Ayodhyā, Divodāsa, king of Kāśī, and Uśīnara, kıng of Bhoja, receiving from each of them 200 of the horses he was in quest of, upon the birth of a son to each from Mādhavī. Notwithstandıng her trıple marriage and maternity, Mādhavī, by a special boon, remained a vırgin. Gālava presented her and the horses to Viśvāmitra. The sage accepted them, and had a son by Mādhavī, who was named Astaka. When Viśvāmitra retired to the woods, he resigned hıs hermitage and his horses to Aṣṭaka, and Gālava havıng taken Mādhavī back to her father, hımself retired to the forest as hıs preceptor had done. The horses were first obtained by the brāhmana Ṛcıka from the god Varuna. They were originally 1000 in number, but his descendants sold 600 of them, and gave the rest away to brāhmanas.

According to the *Harıvamśa*, Gālava was son of Viśvāmitra, and that sage in a time of great distress tied a cord round his waist and offered him for sale. Prince Satyavrata (q.v.) gave him liberty and restored him to his father. From his having been bound wıth a cord (*gala*) he was called Gālava.

There was a teacher of the White *Yajurveda* named Gālava, and also an old grammarian named by Pānini.

GAṆA-DEVATĀS. 'Troops of deities.' Deities who generally appear, or are spoken of, in classes. Nine such classes are mentioned: (1) Ādityas; (2) Viśvas or Viśvedevas; (3) Vasus; (4) Tusitas; (5) Ābhāsvaras; (6) Anilas; (7) Mahārājikas; (8) Sādhyas; (9) Rudras. These inferior deities are attendant upon Śiva, and under the command of Gaṇeśa. They dwell on Gaṇa-parvata, i.e., Kailāsa.

GAṆA-PATI. (*see* Gaṇeśa)

GĀṆAPATYA. A small sect who worship Ganapati or Gaṇeśa as their chief deity.

GAṆAS. (*see* Gaṇa-devatās)

GAṆḌAKĪ. The river Gaṇḍak (vulg. Gunduk), in Oude.

GANDHAMĀDANA. 'Intoxicating with fragrance.' (1) A mountain

and forest in Ilāvṛta, the central region of the world, which contains the mountain Meru The authorities are not agreed as to its relative position with Meru. (2) A general of the monkey allies of Rāma. He was killed by Rāvana's son Indrajīt, but was restored to life by the medicinal herbs brought by Hanumān from Mount Kailāsa.

GANDHĀRA, GĀNDHĀRA. A country and city on the west bank of the Indus about Attock Mahomedan geographers call it Kandahār, but it must not be confounded with the modern town of that name It is the Gandaritis of the ancients, and its people are the Gandarii of Herodotus The *Vāyu Purāna* says it was famous for its breed of horses.

GĀNDHĀRĪ. Princess of Gandhāra. The daughter of Subala, king of Gandhāra, wife of Dhṛtarāṣṭra, and mother of his hundred sons. Her husband was blind, so she always wore a bandage over her eyes to be like him. Her husband and she, in their old age, both perished in a forest fire. She is also called by the patronymics Saubalī and Saubaleyī. She is said to have owed her hundred sons to the blessing of Vyāsa, who, in acknowledgement of her kind hospitality, offered her a boon. She asked for a hundred sons. Then she became pregnant, and continued so for two years, at the end of which time she was delivered of a lump of flesh. Vyāsa took the shapeless mass and divided it into 101 pieces, which he placed in as many jars. In due time Duryodhana was produced, but with such accompanying fearful portents that Dhṛtarāṣṭra was besought, though in vain, to abandon him. A month afterwards ninety-nine other sons came forth, and an only daughter, Duḥśalā.

GANDHARVA. The 'heavenly *gandharva*' of the Veda was a deity who knew and revealed the secrets of heaven and divine truths in general. He is thought by Goldstücker to have been a personification of the fire of the sun. The *gandharvas* generally had their dwelling in the sky or atmosphere, and one of their offices was to prepare the heavenly *soma* juice for the gods. They had a great partiality for women, and had a mystic power over them. The *Atharvaveda* speaks of "the 6333 *gandharvas*". The *gandharvas* of later times are similar in character; they have charge of the *soma*, are skilled in medicine, regulate the asterisms and are fond of women. Those of Indra's heaven are generally

intended by the term, and they are singers and musicians who attend the banquets of the gods. The Purānas give contradictory accounts of the origin of the *gandharvas*. The *Visnu Purana* says, in one place, that they were born Brahmā, "imbibing melody Drinking of the goddess of speech (*gām dhayantah*), they were born, and thence their appellation " Later on it says that they were the offspring of Kaśyapa and his wife Arista The *Harivamśa* states that they sprang from Brahmā's nose, and also that they were descended from Muni, another of Kaśyapa's wives Chitraratha was chief of the *gandharvas*; and the *apsarases* were their wives or mistresses. The "cities of the *gandharvas*" are often referred to as being very splendid. The *Visnu Purāna* has a legend of the *gandharvas* fighting with the Nāgas in the infernal regions, whose dominions they seized and whose treasures they plundered. The Nāga chiefs appealed to Visnu for relief, and he promised to appear in the person of Purukutsa to help them. Thereupon the Nāgas sent their sister Narmadā (the Nerbudda river) to this Purukutsa, and she conducted him to the regions below, where he destroyed the *gandharvas*. They are sometimes called Gātus and Pulakas. In the *Mahābhārata*, apparently, a race of people dwelling in the hills and wilds is so-called.

GANDHARVALOKA. (*see* Loka)

GĀNDHARVAVEDA. The science of music and song, which is considered to include the drama and dancing. It is an appendix of the *Sāmaveda*, and its invention is ascribed to the muni Bharata.

GĀNDINĪ. (1) Daughter of Kāśirāja ; she had been twelve years in her mother's womb when her father desired her to come forth. The child told her father to present to the brāhmanas a cow every-day for three years, and at the end of that time she would be born. This was done, and the child, on being born, received the name of Gāndinī, 'cow daily'. She continued the gift as long as she lived. She was wife of Śvaphalka and mother of Akrūra. (2) The Gangā or Ganges.

GĀṆḌĪVA. The bow of Arjuna, said to have been given by Soma to Varuṇa, by Varuṇa to Agni, and by Agni to Arjuna.

GAṆEŚA (GAṆA + ĪŚA), GAṆAPATI. Lord of the *ganas* or troops of inferior deities, especially those attendant upon Śiva. Son of

Śiva and Pārvatī, or of Pārvatī only One legend represents that he sprang from the scurf of Pārvatī's body He is the god of wisdom and remover of obstacles; hence he is invariably propitıated at the beginning of any important undertaking, and ıs invoked at the commencement of books He is said to have wrıtten down the *Mahābhārata* from the dictatıon of Vyāsa. He ıs represented as a short fat man of a yellow colour, with a protuberant belly, four hands, and the head of an elephant, which has only one tusk. In one hand he holds a shell, in another a discus, in the thırd a club or goad, and in the fourth a water-lıly Sometimes he is depıcted riding upon a rat or attended by one; hence hıs appellatıon Akhu-ratha. His temples are very numerous in the Dakhin There is a variety of legends accounting for his elephant head. One is that his mother Pārvatī, proud of her offspring, asked Śani (Saturn) to look at him, forgetful of the effects of Śani's glance. Śani looked and the child's head was burnt to ashes. Brahmā told Pārvatī in her distress to replace the head with the first she could find, and that was an elephant's Another story is that Pārvatī went to her bath and told her son to keep the door. Śiva wished to enter and was opposed, so he cut off Geneśa's head. To pacify Pārvatī he replaced it with an elephant's, the first that came to hand. Another version is that his mother formed him so to suıt her own fancy, and a further explanation is that Śiva slew Āditya the sun, but restored him to life again. For this violence Kaśyapa doomed Śiva's son to lose his head; and when he did lose it, the head of Indra's elephant was used to replace it The loss of one tusk is accounted for by a legend which represents Paraśurāma as coming to Kailāsa on a visit to Śiva. The god was asleep and Ganeśa opposed the entrance of the visitor to the inner apartmentrs. A wrangle ensued, which ended in a fight. "Gaṇeśa had at first the advantage, seizing Paraśurāma with his trunk and giving him a twirl that left him sick and senseless. On recovering, Paraśurāma threw his axe at Gaṇeśa, who, recognising it as his father's weapon (Śiva having given it to Paraśurāma), received it with all humility on one of his tusks, which it immediately severed; hence Gaṇeśa has but one tusk, and is known by the name of Ekadanta or Ekadaṁṣṭra (the single-tusked). These legends are narrated at length in the *Brahma Vaivartta Purāṇa*.

Ganeśa is also called Gajānana, Gajavadana, and Karimukha, 'elephant-faced'; Heramba'; 'boastful'; Lambakarna, 'long-eared', Lambodara, 'pendant-bellied;' Dvideha, 'double bodied'; Vighneśa, Vighnhārī, 'remover of obstacles' A peculiar appellation is Dvaimātura, 'having two mothers', in allusion, it is said, to his birth from the scurf of Pārvatī's body.

GAṆEŚA-GĪTĀ. The *Bhagavad Gītā*, but with the name of Ganeśa substituted for that of Kṛsna. It is used by the the Gānaptyas or worshippers of Ganeśa.

GAṆEŚA PURĀNA . An Upa Purāna having especial reference to the glory and greatness of Ganeśa.

GAṄGĀ. The sacred river Ganges It is said to be mentioned only twice in the *Ṛgveda*. The Purānas represent the Viyadgangā, or heavenly Ganges, to flow from the toe of Visnu, and to have been brought down from heaven, by the prayers of the saint Bhagīratha, to purify the ashes of the sixty thousand sons of King Sagara, who had been burnt by the angry glance of the sage Kapila. From this earthly parent the river is called Bhāgīrathī. Gangā was angry at being brought down from heaven, and Śiva, to save the earth from the shock of her fall, caught the river on his brow, and checked its course with his matted locks. From this action he is called Gangā-dhara, 'upholder of the Ganges'. The river descended from Śiva's brow in several streams, four according to some, and ten according to others, but the number generally accepted is seven, being the Sapta-sindhava, the seven *sindhus* or rivers. The Ganges proper is one of the number. The descent of the Ganges disturbed the sage Jahnu as he was performing a sacrifice, and in his anger he drank up the waters, but he relented and allowed the river to flow from his ear, hence, the Ganges has the name of Jāhnavī Personified as a goddess, Gangā is the eldest daughter of Himavat and Menā, and her sister was Umā. She became the wife of King Śāntanu and bore a son, Bhīṣma; who is also known by the metronymic Gāṅgeya. Being also, in a peculiar way, the mother of Kārttikeya (q.v.), she is called Kumārasū. Gold, according to the *Mahābhārata*, was borne by the goddess Gangā to Agni, by whom she had been impregnated. Other names and titles of the Ganges are Bhadrasomā, Gāndinī, Kirātī, Devabhūti, 'produced in heaven';Haraśekharā, 'crest of Śiva'; Khāpagā, 'flowing from

heaven'; Mandākinī, 'gently flowing'; Tripathagā or Triśrotāḥ, 'triple flowing', running in heaven, earth, and hell.

GANGĀDHARA. A name of Śiva. (*see* Gangā)

GANGĀDVĀRA. The gate of the Ganges. The opening in the Himālaya mountains through which the river descends into the plains, now known as Haridvāra

GAṄGĀSĀGARA. The mouth of the Ganges, a holy bathing-place sacred to Viṣṇu.

GĀNGEYA. (1) A name of Bhīṣma, from his reputed mother, the river goddess Gaṅgā (2) Also of Kārttikeya.

GARGA. An ancient sage, and one of the oldest writers on astronomy. He was a son of Vitatha. The *Viṣṇu Purāna* says, "From Garga sprang Śinga (or Śini); from them were descended the Gārgyas and Śainyas, brāhmaṇas of ksatriya race." The statement of the *Bhāgavata* is, "From Garga sprang Śina; from them Gārgya, who from a kṣatriya became a brāhmana." There were many Gargas; one was a priest of Kṛṣṇa and the Yādavas.

GĀRGAS, GĀRGYAS. Descendants of Garga, who, "although ksatriyas by birth, became brāhmaṇas and great *ṛṣis*".

GĀRGYA, GĀRGYA BĀLĀKI. Son of Bālāki He was a brāhmana, renowned as a teacher and a grammarian, who dealt especially with etymology, and was well read in the Veda, but still submitted to receive instruction from the ksatriya Ajātaśatru.

GARUḌA. A mythical bird or vulture, half-man, half-bird, on which Viṣṇu rides. He is the king of birds, and descended from Kaśyapa and Vinatā, one of the daughters of Dakṣa. He is the great enemy of serpents, having inherited his hatred from his mother, who had quarrelled with her co-wife and superior, Kadru, the mother of serpents. His lustre was so brilliant that soon after his birth the gods mistook him for Agni and worshipped him. He is represented as having the head, wings, talons, and beak of an eagle, and the body and limbs of a man. His face is white, his wings red, and his body golden. He had a son named Sampāti, and his wife was Unnati or Vināyakā. According to the *Mahābhārata*, his parents gave him liberty to devour bad men, but he was not to touch brāhmaṇas. Once, however, he swallowed

a brāhmana and his wife, but the brāhmana so burnt his throat that he was glad to disgorge them both.

Garuda is said to have stolen the *amṛta* from the gods in order to purchase with it the freedom of his mother from Kadru Indra discovered the theft and fought a fierce battle with Garuda The *amṛta* was recovered, but Indra was worsted in the fight, and his thunderbolt was smashed.

Garuda has many names and epithets From his parents he is called Kāśyapi and Vainateya. He is the Suparna and the Garutmān, or chief of birds He is also called Daksāya, Śalmalin, Tārksya, and Vināyaka, and among his epithets are the following. Sītānana, 'white-faced'; Raktapaksa, 'red-winged'; Śvetarohita, 'the white and red'; Suvarnakāya, 'golden bodied'; Gaganeśvara, 'lord of the sky'; Khagesvara, 'king of birds'; Nāgāntaka, and Pannaga-nāśana, 'destroyer of serpents'; Sarpārāti, 'enemy of serpents'; Tarasvin, 'the swift'; Rasāyana, 'who moves like quicksilver'; Kāmacārin, 'who goes where he will'; Kāmayus, 'who lives at pleasure'; Chirād, 'eating long'; Visnuratha, 'vehicle of Viṣṇu'; Amṛtāharana and Sudhāhara, 'stealer of the *amṛta*', Surendra-it, 'vanquisher of Indra'; Vajrajit, 'subduer of the thunderbolt', &c.

GARUḌA PURĀṆA. The description given of this Purāna is, "That which Visnu recited in the Gāruda Kalpa, relating chiefly to the birth of Garuda from Vinatā, is called the *Garuda Purāna*, and in it there are read 19,000 stanzas." The works bearing this name which were examined by Wilson did not correspond in any respect with this description, and he considered it doubtful if a genuine *Garuda Purāna* is in existence.

GĀTHĀ. A song, a verse. A religious verse, but one not taken from the Vedas. Verses interspersed in the Sanskṛt Buddhist work called *Lalitavistara*, which are composed in a dialect between the Sanskṛt and the Prākṛt, and have given their name to this the *Gāthā* dialect. The Zend hymns of the Zoroastrians are also called *Gāthās*.

GĀTU. A singer, a Gandharva.

GAUḌA, GAURA. The ancient name of Central Bengal; also the name of the capital of the country, the ruins of which city are still

visible. The great northern nation of brāhmaṇas (*see* Brāhmana)

GAUPĀYANAS. Sons or descendants of Gopa. Four ṛṣis, who were the authors of four remarkable hymns in the *Ṛgveda* One of them, named Subandhu, was killed and miraculously brought to life again The hymns have been translated by Max Muller in the *Journal RAS*, vol II 1866.

GAURĪ. The 'yellow' or 'brilliant', a name of the consort of Śiva (*see* Devi) Varuṇa's wife also is called Gaurī.

GAUTAMA. (1) A name of the sage Śaradvat, as son of Gotama. He was husband of Ahalyā, who was seduced by Indra. This seduction has been explained mythologically as signifying the carrying away of night by the morning sun, Indra being the sun, and Ahalyā being explained as meaning night. (2) Author of a Dharmaśāstra, which has been edited by Stenzler. (3) A name common to many men

GAUTAMEŚĀ. 'Lord of Gautama'. Name of one of the twelve great *lingas*. (*see* Linga)

GAUTAMĪ. (1) An epithet of Durgā. (2) Name of fierce *rākṣasī* or female demon

GAYĀ. A city in Bihār. It is one of the seven sacred cities, and is still a place of pilgrimage, though its glory has departed

GĀYATRĪ. A most sacred verse of the *Ṛgveda*, which it is the duty of every brāhmana to repeat mentally in his morning and evening devotions. It is addressed to the sun as Savitṛ, the generator, and so it is called also Sāvitrī. Personified as a goddess, Sāvitrī is the wife of Brahmā, mother of the four Vedas, and also of the twice-born or three superior castes. Colebrooke's translation of the Gāyatrī is " Earth, sky, heaven. Let us meditate on (these, and on) the most excellent light and power of that generous, sportive, and resplendent sun, (praying that) it may guide our intellects." Wilson's version is, in his translation of the *Ṛgveda*, "We meditate on that desirable light of the divine Savitṛ who influences our pious rites." In the *Viṣṇu Purāṇa* he had before given a somewhat different version, "We meditate on that excellent light of the divine sun: may he illuminate our minds." A later version by Benfey is, "May we receive the glorious brightness of this, the generator, of the god who shall prosper our works."

Wilson observes of it: "The commentators admit some variety of interpretation; but it probably meant, in its original use, a simple invocation of the sun to shed a benignant influence upon the customary offices of worship; and it is still employed by the unphilosophical Hindus with merely that signification Later notions, and especially those of the Vedānta, have operated to attach to the text an import it did not at first possess, and have converted it into a mystical propitiation of the spiritual origin and essence of existence, or Brahma " It is considered so holy that copyists often refrain from transcribing it.

The name given to Śatarūpā (q v.), Brahma's famale half, daughter, and consort, as "the declarer of sacred knowledge" It is also applied to the consort of Śiva in the *Harivamsa*.

GHAṬAKARPARA. A poet, who was one of the "nine gems" of the court of Vikramāditya. There is a short artificial poem, descriptive of the rainy season, bearing this name, which has been translated into German by Dursch. The words mean 'potsherds', and form probably an assumed literary name.

GAṬOTKACA. A son of Bhīma by the the *rākṣasī* Hidimbā. He was killed in the great battle by Karna with the fatal lance that warrior had obtained from Indra.

GHOṢĀ. It is said in the Veda that the Aśvins "bestowed a husband upon Ghoṣā growing old", and the explanatory legend is that she was a daughter of Kakṣīvat, but being a leper, was incapable of marriage. When she was advanced in years the Aśvins gave her health, youth, and beauty, so that she obtained a husband.

GHṚTĀCĪ. An *apsaras* or celestial nymph. She had many amours with great sages and mortal men. She was mother of ten sons by Raudrāśva or Kūśanābha, a descendant of Puru, and the *Brahma Vaivartta Purāṇa* attributes the origin of some of the mixed castes to her issue by the sage Viśvakarman. The *Harivamśa* asserts that she had ten daughters as well as ten sons by Raudrāśva. Another legend represents her as mother by Kuśanābha of a hundred daughters, whom Vāyu wished to accompany him to the sky. They refused, and in his rage he cursed them to

become deformed; but they recovered their natural shape and beauty, and were married to Brahmadatta, king of Kāmpila

GIRIJĀ. 'Mountain born.' A name of Pārvatī or Devī. (*see* Devī)

GIRIVRAJA. A royal city in Magadha, identified with Rājagṛha in Bihār.

GĪTĀ. The *Bhagavad Gītā* (q.v.).

GĪTA-GOVINDA. A lyrical poem by Jayadeva on the early life of Kṛsna as Govinda the cowherd. It is an erotic work, and sings the loves of Kṛsna with Rādhā, and other of the cowherd damsels, but a mystical interpretation has been put upon it. The poems are supposed to have been written about the twelfth or thirteenth century. There are some translations in the *Asiatic Researches* by Sir W. Jones, and a small volume of translations has been lately published by Mr. Edwin Arnold. There is also an edition of the text, with a Latin translation and notes, by Lassen, and there are some others.

GOBHILA. An ancient writer of the sūtra period. He was author of some *Gṛhya Sūtras*, and of some *sūtras* on grammar. The *Gṛhya Sūtras* have been published in the *Bibliotheca Indica.*

GOKARṆA. 'Cow's ear.' A place of pilgrimage sacred to Śiva, on the west coast, near Mangalore.

GOKULA. A pastoral district on the Yamunā, about Mathurā, where Kṛṣṇa passed his boyhood with the cowherds.

GOLOKA. 'The place of cows.' Kṛṣṇa's heaven; a modern addition to the original series of seven *lokas*.

GO-MANTA. A great mountain in the Western Ghāṭs. According to the *Harivaṃśa* it was the scene of a defeat of Jarāsandha by Kṛṣṇa.

GOMATĪ. The Gūmtī river in Oude; but there are others which bore the name. One fell into the Sindhu or Indus.

GOPĀLA, GOVINDA. 'Cow-keeper.' A name of the youthful Kṛṣṇa, who lived among the cowherds in Vṛndāvana.

GOPĀLA-TĀPANĪ. An Upaniṣad in honour of Kṛṣṇa. Printed in the *Bibliotheca Indica.*

GOPATHA BRĀHMAṆA. The Brāhmaṇa of the *Atharva* or fourth

Veda. It has been published by Rājendra Lāla in the *Bibliotheca Indica.*

GOPATI-ṚṢABHA. 'Chief of herdsmen.' (1) A title of Śiva. (2) A demon mentioned in the *Mahābhārata* as slain by Kṛsna

GOPĪS. The cowherd damsels and wives with whom Kṛṣṇa sported in his youth.

GOTAMA. The founder of the Nyāya school of philosophy. He is called also Śatānanda, and is author of a Dharmaśāstra or law-book, which has been edited by Stenzler. He is frequently called Gautama.

GOVARDHANA. A mountain in Vṛndāvana, which Kṛsna induced the cowherds and cowherdesses to worship instead of Indra This enraged the god, who sent a deluge of rain to wash away the mountain and all the people of the country, but Kṛṣna held up the mountain on the little finger for seven days to shelter the people of Vṛndāvana. Indra retired baffled, and afterwards did homage to Kṛṣṇa.

GOVARDHANA-DHARA. 'Upholder of Govardhana.' A title of Kṛṣṇa.

GOVINDA. 'Cow-keeper.' A name of Kṛsna.

GRAHA. 'Seizing.' (1) The power that seizes and obscures the sun and moon, causing eclipses; the ascending node, Rāhu. (2) Evil spirits with which people, especially children, are possessed, and which cause sickness and death. They are supposed to be amenable to medicine and exorcism.

GṚHASTHA. 'Householder.' A *brāhmaṇa in the second stage of his* religious life. (*see* Brāhmaṇa)

GṚHYA SŪTRAS. Rules for the conduct of domestic rites and the personal sacraments, extending from the birth to the marriage of a man (*see* Sūtra) The *Gṛhya Sūtras* of Āśvalāyana have been printed in the *Bibliotheca Indica.*

GṚTSAMADA. The repruted *ṛsi* of many hymns in the second Maṇḍala of the *Ṛgveda*. According to the *Visṇu Purāṇa* he was a kṣatriya and son of Śunahotra, being descended from Purūravas of the Lunar race. From him sprang Śaunaka, the eminent sage versed in the *Ṛgveda* "who originated the system of four castes".

The *Vāyu Purāṇa* makes Śunaka to be the son of Gṛtsamada, and Śaunaka the son of Śunaka: this seems probable. "It is related of him by Sāyaṇa that he was first a member of the family of Angiras, being the son of Śunahotra. He was carried off by the *asuras*, whilst performing a sacrifice, but was rescued by Indra, under whose authority he was henceforth designated as Gṛtsamada, the son of Śunaka or Śaunaka of the race of Bhṛgu. Thus the Anukramanikā says of him: He who was an Āngirasa, the son of Śunahotra, became Śaunaka of the race of Bhṛgu." According to the *Mahābhārata*, he was son of Vītahavya, a king of the Haihayas, a kṣatriya, who became a brāhmana. (*see* Vītahavya) The *Mahābhārata* alludes to a legend of his having assumed the semblance of Indra, and so enabled that deity to escape from the *asuras*, who were lying in wait to destroy him. There are several versions of the story, but they all agree that after Indra had escaped Gṛtsamada saved himself by reciting a hymn in which he showed that Indra was a different person.

GUḌĀKEŚA. 'Whose hair is in tufts.' An epithet of Arjuna.

GUHA. 'Secret'. (1) A name of the god of war. (*see* Kārttikeya) (2) A king of the Nisādas or Bhīls, who was a friend of Rāma. (3) A people near Kalinga, who possibly got their name from him.

GUHYAKAS. 'Hidden beings.' Inferior divinities attendant upon Kubera, and guardians of his hidden treasures.

GUPTAS. A dynasty of kings who reigned in Magadha. The period of their ascendancy has been a subject of great contention, and cannot be said to be settled.

GURJJARA. The country of Gujarat.

HAIHAYA. This name is supposed to be derived from *haya,* 'a horse'. (1) A prince of the Lunar race, and great-grandson of Yadu. (2) A race of tribe of people to whom a Scythian origin has been ascribed. The *Viṣṇu Purāṇa* represents them as descendants of Haihaya of the Yadu race, but they are generally associated with horderers and outlying tribes. In the *Vāyu* and other Purāṇas, five great divisions of the tribe are named: Tālajaṅghas, Vītihotras, Avantis, Tuṇḍikeras, and Jātas, or rather Sujātas. They conquered Bāhu or Bāhuka, a descendant of King Hariścandra, and were in their turn conquered, along with many other barbarian

tribes, by King Sagara, son of Bāhu According to the *Mahābhārata*, they were descended from Śaryāti, a son of Manu. They made incursions into the Doāb, and they took the city of Kāśi (Benares), which had been fortified against them by King Divodasa, but the grandson of this king Pratardana by name, destroyed the Haihayas, and re-established the kingdom of Kāśi Arjuna-Kārtavīrya, of a thousand arms, was king of the Haihayas, and he was defeated and had his arms cut off by Paraśurāma

The Vindhya mountains would seem to have been the home of these tribes; and according to Colonel Todd, a tribe of Haihayas still exists "near the very top of the valley of Sohagpoor, in Bhagelkhand, aware of their ancient lineage, and, though few in number, still celebrated for their valour"

HALABHṚT. 'Bearing a plough ' Balarāma.

HALĀYUDHA. 'Who has a ploughshare for his weapon', i.e., Balarāma.

HAṀSA. (1) This, according to the *Bhāgavata Purāna*, was the name of the "one caste", when, in olden times, there was only "one Veda, one God, and one caste". (2) A name used in the *Mahābhārata* for Kṛṣṇa. (3) A mountain range north of Meru.

HAṀSA. Haṁsa and Dimbhaka were two great warrior brothers mentioned in the *Mahābhārata* as friends of Jarāsandha A certain king also named Hamsa was killed by Balarāma. Hearing that "Haṁsa was killed", Dimbhaka, unable to live without him, committed suicide, and when Hamsa heard of this he drowned himself in the Yamunā.

HANUMĀN, HANUMAT, HANŪMAT. A celebrated monkey chief. He was son of Pavana, 'the wind', by Añjanā, wife of a monkey named Kesarī. He was able to fly, and is a conspicuous figure in the *Rāmāyaṇa*. He and the other monkeys who assisted Rāma in his war against Rāvaṇa were of divine origin, and their powers were superhuman. Hanumān jumped from India to Ceylon in one bound; he tore up trees, carried away the Himālayas, seized the clouds, and performed many other wonderful expolits. (*see* Surasā) His form is "as vast as a mountain and as tall as a gigantic tower. His complexion is yellow and glowing like molten gold. His face is as red as the brightest ruby; while his enormous tail spreads out

to an interminable length. He stands on a lofty rock and roars like thunder. He leaps into the air, and flies among the clouds with a rushing noise, whilst the ocean waves are roaring and splashing below " In one of his fights with Rāvaṇa and the *rākṣasas*, they greased his tail and set it on fire, but to their own great injury, for with it he burnt down their capital city, Lankā. This exploit obtained for him the name Lankādāhī. His services to Rāma were great and many. He acted as his spy, and fought most valiantly. He flew to the Himālayas, from whence he brought medicinal herbs with which he restored the wounded, and he killed the monster Kālanemi, and thousands of Gandharvas who assailed him. He accompanied Rāma on his return to Ayodhyā, and there he received from him the reward of perpetual life and youth. The exploits of Hanumān are favourite topics among Hindus from childhood to age, and paintings of them are common. He is called Marutputra, and he has the patronymics Ānili, Māruti, &c., and the metronymic Āñjaneya. He is also Yogacara, from his power in magic or in the healing art, and Rajatadyuti, 'the brilliant'. Among his other accomplishments, Hanumat was a grammarian; and the *Rāmāyaṇa* says, "The chief of monkeys is perfect; no one equals him in the *śāstras*, in learning, and in ascertaining the sense of the scriptures [or in moving at will]. In all sciences, in the rules of austerity, he rivals the preceptor of the gods. . . . It is well known that Hanumat was the ninth author of grammar." — *Muir*, IV. 490.

HANUMĀN-NĀṬAKA. A long drama by various hands upon the adventures of the monkey chief Hanumān. This drama is fabled to have been composed by Hanumān, and inscribed by him on rocks. Vālmīki, the author of the *Rāmāyaṇa*, saw it and feared that it would throw his own poem into the shade. He complained to the author, who told him to cast the verses into the sea. He did so, and they remained concealed there for ages. Portions were discovered and brought to King Bhoja, who directed Dāmodara Miśra to arrange them and fill up the lacunae. He did so, and the result was this drama. "It is probable," says Wilson, "that the fragments of an ancient drama were connected in the manner described. Some of the ideas are poetical, and the sentiments just and forcible; the language is generally very harmonious, but the

work itself is, after all, a most disjointed and non-descript composition, and the patchwork is very glaringly and clumsily put together." It is a work of the tenth or eleventh century It has been printed in India.

HARA. A name of Śiva.

HARI. A name which commonly designates Visnu, but it is exceptionally used for other gods.

HARIDVĀRA. 'The gate of Hari.' The modern Hardvār The place where the Ganges finally breaks through the moutains into the plains of Hindustan. It is a great place of pilgrimage.

HARIHARA. A combination of the names of Visnu and Śiva, and representing the union of the two deities in one, a combination which is differently accounted for.

HARIŚCANDRA. Twenty-eighth king of the Solar race, and son of Triśanku. He was celebrated for his piety and justice. There are several legends about him. The *Aitareya Brāhmana* tells the story of his purchasing Śunahśephas to be offered up as a vicarious sacrifice for his own son. (*see* Śunahśephas) The *Mahābhārata* relates that he was raised to the heaven of Indra for his performance of the *rājasūya* sacrifice and for his unbounded liberality. The *Mārkaṇdeya Purāna* expands the story at considerable length. One day while Hariścandra was hunting he heard female lamentations, which proceeded "from the Sciences, who were being mastered by the austerely fervid sage Viśvāmitra, and were crying out in alarm at his superiority". Hariścandra, as defender of the distressed, went to the rescue, but Viśvāmitra was so provoked by his interference that the Sciences instantly perished, and Hariścandra was reduced to a state of abject helplessness. Viśvāmitra demanded the sacrificial gift due to him as a brāhmaṇa, and the king offered him whatever he might choose to ask, "gold, his own son, wife, body, life, kingdom, good fortune", whatever was dearest. Viśvāmitra stripped him of wealth and kingdom, leaving him nothing but a garment of bark and his wife and son. In a state of destitution he left his kingdom and Viśvāmitra struck Śaibyā, the queen, with his staff to hasten her reluctant departure. To escape from his oppressor he proceeded to the holy city of Benares, but the relentless sage was waiting for

him and demanded the completion of the gift With bitter grief wife and child were sold, and there remained only himself. Dharma, the god of justice, appeared in the form of a hideous and offensive *cāndāla*, and offered to buy him. Notwithstanding the exile's repugnance and horror, Viśvāmitra insisted upon the sale, and Hariścandra was carried off "bound, beaten, confused, and afflicted", to the abode of the *cāṇḍāla* He was sent by his master to steal grave-clothes from a cemetery. In this horrid place and degrading work he spent twelve months. His wife then came to the cemetery to perform the obsequies of her son, who had died from the bite of a serpent. They recognised each other, and Hariścandra and his wife resolved to die upon the funeral pyre of their son, though he hesitated to take away his own life without the consent of his master. After all was prepared, he gave himself up to meditation on Visnu. The gods then arrived, headed by Dharma and accompanied by Viśvāmitra. Dharma entreated him to refrain from his intention, and Indra informed him "that he, his wife, and son, had conquered heaven by their good works." Hariścandra declared that he could not go to heaven without the permission of his master the *cāṇḍāla*. Dharma then revealed himself. When this difficulty was removed, Hariścandra objected to go to heaven without his faithful subjects. "This request was granted by Indra, and after Viśvāmitra had inaugurated Rohitāśva, the king's son, to be his successor Hariścandra, his friends, and followers, all ascended in company to heaven." There he was induced by the sage Nārada to boast of his merits, and this led to his expulsion from heaven. As he was falling he repented of his fault and was forgiven. His downward course was arrested, and he and his followers dwell in an aerial city, which, according to popular belief, is still visible occasionally in mid-air.

HARITA, HĀRĪTA. (1) A son of Yuvanāśva of the Solar race, descended from Ikṣvāku. From him descended the Hārīta Aṅgirasas. In the *Liṅga Purāṇa* it is said, "The son of Yuvanāśva was Harita, of whom the Hāritas were sons. They were, on the side of Aṅgiras, twice-born men (brāhmanas) of kṣatriya lineage"; or according to the *vāyu*, "they were the sons of Angiras, twice-bore men (brāhmaṇas), of kṣatriya race", possibly meaning that they were sons raised up to Harita by Aṅgiras. According to some

he was a son of Cyavana (2) Author of a Dharmaśāstra or law-book.

HĀRĪTAS, HĀRĪTA-ĀṄGIRASES. (*see* Harita)

HARITS, HARITAS. 'Green'. In the *Ṛgveda* the horses, or rather mares, of the sun, seven or ten in number, and typical of his rays "The prototype of the Grecian Charites." — *Max Muller.*

HARIVAMŚA. The genealogy of Hari or Visnu, a long poem of 16,374 verses. It purports to be a part of the *Mahābhārata*, but it is of much later date, and "may more accurately be ranked with the Paurānik compilations of least authenticity and latest date." It is in three parts; the first is introductory, and gives particulars of the creation and of the patriarchal and regal dynasties; the second contains the life and adventures of Kṛsna; and the last and the third treats of the future of the world and the corruptions of the *kali* age. It contains many indications of its having been written in the south of India.

HARṢAṆA. A deity who presides over the *śrāddha* offerings.

HARYAŚVA. A grandson of the Kuvalayāśva who killed the demon Dhundhu. The country of Pañcāla is said to have been named from his five (*pañca*) sons. There were several others of this name.

HARYAŚVAS. Five thousand sons of the patriarch Daksa, begotten by him for the purpose of peopling the earth. The sage Nārada dissuaded them from producing offspring, and they "dispersed themselves through the regions and have not returned".

HASTINĀPURA. The capital city of the Kauravas, for which the great war of the Mahābhārata was waged. It was founded by Hastin, son of the first Bharata, and hence, as some say, its name; but the *Mahābhārata* and the *Visṇu Purāṇa* call it the "elephant city", from *hastin*, an elephant. The ruins are traceable near an old bed of the Ganges, about 57 miles N.E. of Delhi, and local tradition has preserved the name. It is said to have been washed away by the Ganges.

HĀSYĀRṆAVA. 'Ocean of laughter.' A modern comic piece in two acts, by a Paṇḍit named Jagadīśa. "It is a severe but grossly indelicate satire upon the licentiousness of brāhmaṇas assuming the character of religious mendicants." — *Wilson.*

HAVIRBHUJ, HAVIṢMATA. *Pitṛs* or Manes of the kṣatriyas, and inhabitants of the solar sphere. (*see* Pitṛs)

HAYAGRĪVA. 'Horse-necked.' According to one legend, a *daitya* who stole the Veda as it slipped out of the mouth of Brahmā while he was sleeping at the end of a *kalpa*, and was killed by Visṇu in the fish *avatāra*. According to another, Viṣnu himself, who assumed this form to recover the Veda, which had been carried off by two *daityas*.

HAYAŚIRAS, HAYAŚĪRSA. 'Horse-head.' In the *Mahābhārata* it is recorded that the sage Aurva (q.v.) "cast the fire of his anger into the sea", and that it there "became the great Hayaśiras, known to those acquainted with the Veda, which vomits forth that fire and drinks up the waters". A form of Visnu.

In the *Bhāgavata Purāṇa* Brahmā is represented as saying, "In my sascrifice Bhagavat himself was Hayaśīrsa, the male of the sacrifice, whose colour is that of gold, of whom the Vedas and the sacrifices are the substançe and the gods the soul, when he respired, charming words came forth from his nostrils."

HEMACANDRA. Author of a good Sanskṛt vocabulary, printed under the superintendence of Colebrooke

HEMĀDRI. 'The golden mountain', i.e., Meru.

HEMAKŪṬA. 'Golden peak.' A chain of mountains represented as lying north of the Himālayas, between them and Mount Meru.

HIḌIMBA. (mas.), **HIḌIMBĀ** (fem.) A powerful *asura*, who had yellow eyes and a horrible aspect. He was a cannibal, and dwelt in the forest to which the Pāṇdavas retired after the burning of their house. He had a sister named Hiḍimbā, whom he sent to lure the Pāṇḍavas to him; but on meeting with Bhīma, she fell in love with him, and offered to carry him away to safety on her back. Bhīma refused, and while they were parleying, Hiḍimba came up, and a terrible fight ensued, in which Bhīma killed the monster. Hiḍimbā was at first much terrified and fled, but she returned and claimed Bhīma for her husband. By his mother's desire Bhīma married her, and by her had a son named Ghaṭotkaca.

HIMĀCALA, HIMĀDRI. The Himālaya mountains.

HIMAVAT. The personification of the Himālaya mountains,

husband of Menā or Menakā, and father of Uma and Ganga.

HIRAṆYAGARBHA. 'Golden egg' or 'golden womb' In the *Ṛgveda* Hiranyagarbha "is said to have arisen in the beginning, the one lord of all beings, who upholds heaven and earth, who gives life and breath, whose command even the gods obey, who is the god over all gods, and the one animating principle of their being' ' According to Manu, Hiranyagarbha was Brahmā, the first male, formed by the undiscernible eternal First Cause in a golden egg resplendent as the sun. "Having continued a year in the egg, Brahmā divided it into two parts by his mere thought, and with these two shells he formed the heavens and the earth; and in the middle he placed the sky, the eight regions, and the eternal abode of the waters." (*see* Brahmā)

HIRAṆYĀKṢA. 'Golden eye.' A *daitya* who dragged the earth to the depths of the ocean. He was twin-brother of Hiranyakaśipu, and was killed by Visnu in the boar incarnation.

HIRANYAKAŚIPU. 'Golden dress.' A *daitya* who, according to the *Mahābhārata* and the Purānas, obtained from Śiva the sovereignty of the three worlds for a million of years, and persecuted his son Prahlāda for worshipping Viṣnu. He was slain by Visnu in the Narasiṁha, or man-lion incarnation. He and Hiranyākṣa were twin-brothers and chiefs of the *daityas*.

HITOPADEŚA. 'Good advice.' The well-known collection of ethical tales and fables compiled from the larger and older work called *Pañcatantra*. It has been often printed, and there are several translations; among them is an edition by Johnson of text, vocabulary, and translation.

HOTṚ. A priest who recites 'the prayers from the *Ṛgveda*.

HṚṢĪKEŚA. A name of Kṛṣṇa or Viṣnu.

HŪṆAS. According to Wilson, "the White Huns or Indo-Scythians, who were established in the Panjāb and along the Indus at the commencement of our era, as we know from Arrian, Strabo, and Ptolemy, confirmed by recent discoveries of their coins", and since still further confirmed by inscriptions and additional coins. Dr. Fitzedward Hall says, "I am not prepared to deny that the ancient Hindus, when they spoke of the Hūṇas, intended the Huns. In the Middle Ages, however, it is certain that a race called Hūṇa was

understood by the learned of India to form a divison of the ksatriyas." — *VP*, II.134.

HŪN-DEŚA. The country round Lake Mānasarovara

HUṢKA, HUVIṢKA. A Tuskara or Turki king, whose name is mentioned in the *Rājataranginī* as Huska, which has been found in inscriptions as Huviska, and upon the corrupt Greek coins as Oerki. He is supposed to have reigned just at the commencement of the Christian era. (*see* Kaniska)

IḌĀ. In the *Ṛgveda* Iḍā is primarily food, refreshment, or a libation of milk; thence a stream of praise, personified as the goddess of speech. She is called the instructress of Manu, and frequent passages ascribe to her the first institution of the rules of performing sacrifices. According to Sāyaṇa, she is the goddess presiding over the earth. A legend in the *Śatapatha Brāhmaṇa* represents her as springing from a sacrifice which Manu performed for the purpose of obtaining offspring. She was claimed by Mitra-Varuṇa, but remained faithful to him who had produced her. Manu lived with her, and praying and fasting to obtain offspring, he begat upon her the race of Manu. In the Purānas she is daughter of the Manu Vaivasvata, wife of Budha (Mercury), and mother of Purūravas. The Manu Vaivasvata, before he had sons, instituted a sacrifice to Mitra and Varuṇa for the purpose of obtaining one; but the officiating priest mismanaged the performance, and the result was the birth of a daughter, Iḍā or Ilā. Through the favour of the two deities her sex was changed, and she became a man, Sudyumna. Under the malediction of Śiva, Sudyumna was again turned into a woman, and, as Ilā, married Budha or Mercury. After she had given birth to Purūravas, she, under the favour of Viṣṇu, once more became Sudyumna, and was the father of three sons. According to another version of the legend, the Manu's eldest son was named Ila. He having trespassed on a grove sacred to Pārvatī, was changed into a female, Ilā. Upon the supplications and prayers of Ilā's friends, Śiva and his consort conceded that the offender should be a male one month and female another. There are other variations in the story which is apparently ancient.

IḌĀVIḌĀ. Daughter of Tṛṇabindu and the apsaras Alambuṣā.

There are different statements in the Purānas as regards her She is represented to be the wife of Viśravas and mother of Kubera, or the wife of Pulastya and mother of Visravas

IKṢVĀKU. Son of the Manu Vaivasvat, who was son of Vivasvat, the sun. "He was born from the nostril of the Manu as he happened to sneeze." Iksvāku was founder of the Solar race of kings, and reigned in Ayodhya at the beginning of the second *yuga* or age. He had a hundred sons, of whom the eldest was Vikuksi. Another son, named Nimi, founded the Mithila dynasty. According to Max Muller the name is mentioned once, and only once, in the *Ṛgveda.* Respecting this he adds· "I take it, not as the name of a king, but as the name of a people, probably the people who inhabited Bhājeratha, the country washed by the northern Gangā or Bhāgīrathī." Others place the Iksvākus in the north-west

ILA, ILĀ. (*see* Iḍā)

ILĀVILĀ. (*see* Iḍāvidā)

ILVALA. (*see* Vātāpi)

INDRA. The god of the firmament, the personifed atmosphere. In the Vedas he stands in the first rank among the gods, but he is not uncreate, and is represented as having a father and mother, "a vigorous god begot him; a heroic female brought him forth". He is described as being of a ruddy or golden colour, and as having arms of enormous length; "but his forms are endless, and he can assume any shape at will". He rides in a bright golden car, drawn by two tawny or ruddy horses with flowing manes and tails. His weapon is the thunderbolt, which he carries in his right hand; he also uses arrows, a great hook, and a net, in which he is said to entangle his foes. The *soma* juice is his especial delight; he takes enormous draughts of it, and, stimulated by its exhilarating qualities, he goes forth to war against his foes, and to perform his other duties. As deity of the atmosphere, he governs the weather and dispenses the rain; he sends forth his lightnings and thunder, and he is continually at war with Vṛtra or Ahi, the demon of drought and inclement weather, whom he overcomes with his thunderbolts, and compels to pour down the rain. Strabo describes the Indians as worshipping Jupiter Pluvius, no doubt meaning Indra, and he has also been compared to Jupiter Tonans. One

myth is that of his discovering and rescuing the cows of the priests or of the gods, which had been stolen by an *asura* named Pani or Vala, whom he killed, and he is hence called Valabhid. He is frequently represented as destroying the "stone-built cities" of the *asuras* or atmospheric demons, and of the *dasyus* or aborigines of India. In his warfare he is sometimes represented as escorted by troops of Maruts, and attended by his comrade Viṣṇu. More hymns are addressed to Indra than to any other deity in the Vedas, with the exception of Agni. For he was reverenced in his beneficent character as the bestower of rain and the cause of fertility, and he was feared as the awful ruler of the storm and director of the lightning and thunder. In many places of the *Ṛgveda* the highest divine functions and attributes are ascribed to him. There was a triad of gods — Agni, Vāyu, and Sūrya — which held a pre-eminence above the rest, and Indra frequently took the place of Vāyu. In some parts of the Veda, as Dr. Muir remarks, the ideas expressed of Indra are grand and lofty; at other times he is treated with familiarity, and his devotion to the *soma* juice is dilated upon, though nothing debasing is perceived in his sensuality. Indra is mentioned as having a wife, and the name of Indrāṇí or Aindrī is invoked among the goddesses. In the *Śatapatha Brāhmaṇa* she is called Indra's beloved wife.

In the later mythology Indra has fallen into the second rank. He is inferior to the triad, but he is the chief of all the other gods. He is the regent of the atmosphere and of the east quarter of the compass, and he reigns over *svarga*, the heaven of the gods and of beatified spirits, which is a region of great magnificence and splendour. He retains many of his Vedic characteristics, and some of them are intensified. He sends the lightning and hurls the thunderbolt, and the rainbow is his bow. He is frequently at war with the *asuras*, of whom he lives in constant dread, and by whom he is often worsted. But he slew the demon Vṛtra, who, being regarded as a brāhmaṇa, Indra had to conceal himself and make sacrifice until his guilt was purged away. His continued love for the *soma* juice is shown by a legend in the *Mahābhārata*, which represents him as being compelled by the sage Cyavana to allow the Aśvins to partake of the *soma* libations, and his sensuality has now developed into an extreme lasciviousness. Many instances

are recorded of his incontinence and adultery, and his example is frequently referred to as an excuse in cases of gallantry, as by King Nahusa when he tried to obtain Indra's wife while the latter was hiding in fear for having killed the brāhmana in the person of the demon Vṛtra According to the *Mahābharata* he seduced, or endeavoured to seduce, Ahalyā, the wife of the sage Gautama, and that sage's curse impressed upon him a thousand marks resembling the female organ, so he was called Sayoni, but these marks were afterwards changed to eyes, and he is hence called Netrayoni, and Sahasrāksa "the thousand-eyed". In the *Ramayana* it is related that Rāvana the *rāksasa* king of Lanka or Ceylon, warred against Indra in his own heaven, and that Indra was defeated and carried off to Lankā by Rāvana's son Meghanāda, who for this exploit received the title of Indrajit (q.v.), 'conqueror of Indra'. Brahmā and the gods had to sue for the release of Indra, and to purchase it with the boon of immortality to the victor. Brahmā then told the humiliated god that his defeat was a punishment for the seduction of Ahalyā. The *Taittirīya Brahmana* states that he chose Indrānī to be his wife in preference to other goddesses because of her voluptuous attractions, and later authorities say that he ravished her and slew her father, the *daitya* Puloman, to escape his curse. Mythologically he was father of Arjuna (q.v.), and for him he cheated Karna of his divine coat of mail, but gave Karna in recompense a javelin of deadly effect. His libertine charactrer is also shown by his frequently sending celestial nymphs to excite the passions of holy men, and to beguile them from the potent penances which he dreaded.

In the Purāṇas many stories are told of him, and he appears especially in rivalry with Kṛṣṇa. He incurred the wrath of the choleric sage Duvāsas by slighting a garland of flowers which that sage presented to him, and so brought upon himself the curse that his whole dominion should be whelmed in ruin. He was utterly defeated by the *daityas*, or rather by their ally, Raja, son of Āyus, and grandson of Purūravas, and he was reduced to such a forlorn condition that he, "the god of a hundred sacrifices", was compelled to beg for a litle sacrificial butter. Puffed up by their victory, his conquerors neglected their duties, and so they became the easy prey of Indra, who recovered his dominion. The *Bhāgavata*

Purāna represents him as having killed a brāhmana, and of being haunted by that crime, personified as a Cāndālī.

Indra had been an object of worship among the pastoral people of Vraja, but Kṛsna persuaded them to cease this worship. Indra was greatly enraged at this, and sent a deluge of rain to overwhelm them; but Kṛsna lifted up the mountain Govardhana on his finger to shelter them, and so held it for seven days, till Indra was baffled and rendered homage to Kṛsna Again, when Kṛsna went to visit *svarga*, and was about to carry off the *pārijāta* tree, Indra resented its removal, and a fierce fight ensued, in which Indra was worsted, and the tree was carried off. Among the deeds of Indra recorded in the Purānas is that of the destruction of the offspring of Diti in her womb, and the production therefrom of the Maruts (*see* Diti); and there is a story of his cutting off the wings of the mountains with his thunderbolts, because they were refractory and troublesome. Indra is represented as a fair man riding on a white horse or an elephant, and bearing the *vajra* or thunderbolt in his hand. His son is named Jayanta. Indra is not the object of direct worship, but he receives incidental adoration, and there is a festival kept in his honour called Śakradhvajotthāna, 'the raising of the standard of Indra'.

Indra's names are many, as Mahendra, Śakra, Maghavān, Ṛbhukṣa, Vāsava, Arha, Datteya. His epithets or titles also are numerous. He is Vṛtrahan, 'the destroyer of Vṛtra'; Vajrapāṇi, 'of the thunderbolt hand'; Meghavāhana, 'borne upon the clouds'; Pākaśāsana, 'the subduer of Pāka'; Śatakratu, 'of a hundred sacrifices'; Devapati and Surādhipa, 'chief of the gods'; Divaspati, 'ruler of the atmosphere'; Marutvān, 'lord of the winds'; Svargapati, 'lord of paradise'; Jiṣnu, 'leader of the celestial host'; Purandara, 'destroyer of cities'; Ulūka, 'the owl'; Ugradhanvan, 'of the terrible bow', and many others. The heaven of Indra is *svarga*; its capital is Amarāvatī; his palace, Vaijyanta; his garden, Nandana, Kandasāra, or Pāruṣya; his elephant is Airāvata; his horse, Ucchaiḥśravas; his chariot, Vimāna; his charioteer, Mātali; his bow, the rainbow, Śakradhanuṣ; and his sword, Parañja.

INDRADYUMNA. Son of Sumati and grandson of Bharata. There were several of the name, among them a king of Avantī, by whom

the temple of Visṇu was built, and the image of Jagannātha was set up in Orissa.

INDRAJĪT. Meghanāda, son of Rāvana When Rāvana went against Indra's forces in *svarga*, his son Meghanāda accompanied him, and fought most valiantly. Indra himself was obliged to interfere, when Meghanāda, availing himself of the magical power of becoming invisible, which he had obtained from Śiva, bound Indra and carried him off to Lankā. The gods, headed by Brahmā, went thither to obtain the release of Indra, and Brahmā gave to Meghanāda the name Indrajit, 'conqueror of Indra'. Still the victor refused to release his prisoner for anything less than the boon of immortality. Brahmā refused, but Indrajit persisted in his demand and achieved his object. One version of the *Rāmāyana* states that Indrajit was killed and had his head cut off by Lakṣmana, who surprised him while he was engaged in a sacrifice.

INDRAKĪLA. The mountain Mandāra.

INDRALOKA. Indra's heaven, *svarga*. (*see* Loka)

INDRĀṆI. Wife of Indra, and mother of Jayanta and Jayantī. She is also called Śacī and Aindrī. She is mentioned a few times in the *Ṛgveda*, and is said to be the most fortunate of females, "for her husband shall never die of old age" The *Taittirīya Brāhmana* states that Indra chose her for his wife from a number of competing goddesses, because she surpassed them all in voluptuous attractions. In the *Rāmāyana* and Purānas she appears as the daughter of the *daitya* Puloman, from whom she has the patronymic Paulomī. She was ravished by Indra, who killed her father to escape his curse. According to the *Mahābharata*, King Nahuṣa became enamoured of her, and she escaped from him with difficulty. Indrānī has never been held in very high esteem as a goddess.

INDRA-PRAMATI. An early teacher of the *Ṛgveda*, who received one Saṁhitā direct from Paila.

INDRAPRASTHA. The capital city of the Pāndu princes. The name is still known, and is used for a part of the city of Delhi.

INDRASENA (mas.), **INDRASENĀ** (fem). Names of the son and daughter of Nala and Damayantī.

INDU. The moon (*see* Soma)

INDUMATĪ. Sister of Bhoja, king of Vidarbha, who chose Prince Aja for her husband at her *svayaṁvara* She was killed by Nārada's garland falling upon her while asleep in an arbour

INDUMAṆI . The moon gem (*see* Candrakānta)

IRĀVAT. A son of Arjuna by his Nāga wife Ulūpi.

IRĀVATĪ. The river Rāvī or Hydraotes.

ĪŚA. 'Lord'. A title of Śiva. Name of a Upanisad (q.v.) which has been translated by Dr. Roer in the *Bibliotheca Indica*

ĪŚĀNA. A name of Śiva or Rudra, or of one of his manifestations. (*see* Rudra) He is guardian of the north-east quarter

IṢṬI-PAŚAS. 'Stealers of offerings.' *Rākṣasas* and other enemies of the gods, who steal the oblations.

ĪŚVARA. 'Lord'. A title given to Śiva.

IŚVARAKṚṢṆA. Author of the philosophical treatise called *Sāmkhya Kārikā*.

ITIHĀSAS. Legendary poems. Heroic history. "Stories like those of Urvaśī and Purūravas." The term is especially applied to the *Mahābhārata*.

JĀBĀLI, JĀVĀLI. A brāhmaṇa who was priest of King Daśaratha, and held sceptical philosophical opinions. He is represented in the *Rāmāyaṇa* as enforcing his views upon Rāma, who decidedly repudiated them. Thereupon he asserted that his atheistical arguments had been used only for a purpose, and that he was really imbued with sentiments of piety and religion. He is said to have been a logician, so probably he belonged to the Nyāya school.

JAGADDHĀTṚ (DHĀTĀ). 'Sustainer of the world.' An epithet given to both Sarasvatī and Durgā.

JAGANMĀTṚ (MĀTĀ). 'Mother of the world.' One of the names of Śiva's wife. (*see* Devī)

JAGANNĀTHA. 'Lord of the world.' A particular form of Viṣṇu, or rather of Kṛṣṇa. He is worshipped in Bengal and other parts of India, but Purī, near the town of Cuttack, in Orissa, is the great seat of his worship, and multitudes of pilgrims resort thither from all parts, especially to the two great festivals of the *Snānayātrā*

and *Rathayātrā*, in the months of Jyestha and Asadha. The first of these is when the image is bathed, and in the second, or car festival, the image is brought out upon a car with the images of his brother Balarāma and sister Subhadra, and is drawn by the devotees. The legend of the origin of Jagannatha is peculiar Kṛṣṇa was killed by a hunter, and his body was left to rot under a tree, but some pious persons found the bones and placed them in a box. A devout king named Indradyumna was directed by Viṣṇu to form an image of Jagannātha and to place the bones of Kṛṣṇa inside it. Viśvakarmā, the architect of the gods, undertook to make the image, on condition of being left quite undisturbed till the work was complete. After fifteen days the king was impatient and went to Viśvakarmā, who was angry, and left off work before he had made either hands or feet, so that the image has only stumps. Indradyumna prayed to Brahmā, who promised to make the image famous, and he did so by giving to it eyes and a soul, and by acting as high priest at its consecration.

JĀHNAVĪ. The Ganges. (*see* Jahnu)

JAHNU. A sage descended from Purūravas. He was disturbed in his devotions by the passage of the river Gangā, and consequently drank up its waters. He afterwards relented, and allowed the stream to issue from his ear, hence Gangā is called Jāhnavī, daughter of Jahnu. (*see* Gangā)

JAIMINI. A celebrated sage, a disciple of Vyāsa. He is said to have received the *Sāmaveda* from his master, and to have been its publisher or teacher. He was also the founder of the Purva Mīmāṁsā philosophy. The text of Jaimini is printed in the *Biliotheca Indica.*

JAIMINĪYA-NYĀYA-MĀLA-VISTARA. A work on philosophy by Mādhava. It has been edited by Goldstücker and Cowell.

JĀJALI. A brāhmaṇa mentioned in the *Mahābhārata* as having by asceticism acquired a supernatural power of locomotion, of which he was so proud that he deemed himself perfect in virtue and superior to all men. A voice from the sky told him that he was inferior to Tulādhāra, a vaiśya and a trader. He went to this Tulādhāra and learnt wisdom from him.

JALARŪPA. The fish or the *makara* on the banner of Kāma.

JALAŚĀYIN. 'Sleeping on the waters.' An appellation of Visnu, as he is supposed to sleep upon his serpent couch on the waters during the rainy season, or during the submersion of the world

JAMADAGNI. A brāhmana and a descendant of Bhṛgu. He was the son of Ṛcīka and Satyavatī, and was the father of five sons, the youngest and most renowned of whom was Paraśurāma. Jamadagni's mother, Satyavatī, was daughter of King Gādhi, a kṣatriya. The *Visnu Purāṇa* relates that when Satyavatī was pregnant, her brāhmana husband, Ṛcīka, prepared a mess for her to eat for the purpose of securing that her son should be born with the qualities of a brāhmana. He also gave another mess to her mother that she might bear a son with the character of warrior. The women changed the messes, and so Jamadagni, the son of Ṛcīka, was born as a warrior-brāhmana, and Viśvāmitra, son of the kṣatriya Gādhi, was born as a priest The *Mahabhārata* relates that Jamadagni engaged deeply in study and "obtained entire possession of the Vedas". He went to King Renu or Prasenajit of the Solar race and demanded of him his daughter Renukā. The king gave her to him, and he retired with her to his hermitage, where the princess shared in his ascetic life. She bore him five sons, Rumanvat, Suṣena, Vasu, Viśvāvasu, and Paraśurāma, and she was exact in the performance of all her duties. One day she went out to bathe and beheld a loving pair sporting and dallying in the water. Their pleasure made her feel envious, so she was "defiled by unworthy thoughts, and returned wetted but not purified by the stream". Her husband beheld her "fallen from perfection and shorn of the lustre of her sanctity". So he reproved her and was exceeding wroth. His sons came into the hermitage in the order of their birth, and he commanded each of them in succession to kill his mother. Influenced by natural affection, four of them held their peace and did nothing. Their father cursed them and they became idiots bereft of all understanding. When Paraśurāma entered, he obeyed his father's order and struck off his mother's head with his axe. The deed assuaged the father's anger, and he desired his son to make a request. Paraśurāma begged that his mother might be restored to life in purity, and that his brothers might regain their natural condition. All this the father granted.

The mighty Kārtavīrya, king of the Haihayas, who had a thousand arms, paid a visit to the hermitage of Jamadagni The sage and his sons were out but, his wife treated her guest with all proper respect Unmindful of the hospitality he had received, Kārtavīrya threw down the trees round the hermitage, and carried off the calf of the sacred cow, Surabhi, which Jamadagni had acquired by penance. Paraśurāma returned and discovered what had happened, he then pursued Kārtavīrya, cut off his thousand arms with arrows, and killed him. The sons of Kartavirya went in revenge to the hermitage of Jamadagni, and in the absence of Paraśurāma slew the pious sage without pity When Paraśurāma found the lifeless body of his father, he laid it on a funeral pile, and vowed that he would extirpate the whole kṣatriya race. He slew all the sons of Kartavirya, and "thrice seven times" he cleared the earth of the ksatriya caste.

JĀMADAGNYA. The patronymic of Paraśurāma.

JĀMBAVAT. King of the bears. A celebrated gem called *syamantaka* had been given by the Sun to Satrājit. He, fearing that Kṛsna would take it from him, gave it to his brother, Prasena. One property of this jewel was to protect its wearer when good, to ruin him when bad. Prasena was wicked and was killed by a lion, which was carrying off the gem in its mouth, when he was encountered and slain by Jāmbavat. After Prasena's disappearance, Kṛṣna was suspected of having killed him for the sake of the jewel. Kṛṣna with a large party tracked the steps of Prasena, till it was ascertained that he had been killed by a lion, and that the lion had been killed by a bear. Kṛsna then tracked the bear, Jāmbavat, into his cavern, and a great fight ensued between them. After waiting outside seven or eight days, Kṛsna's followers went home and performed his funeral ceremonies. On the twenty-first day of the fight, Jāmbavat submitted to his adversary, gave up the gem, and presented to him his daughter, Jāmbavatī, as an offering suitable to a guest. Jāmbavat with his army of bears aided Rāma in his invasion of Lankā, and always acted the part of a sage counsellor.

JĀMBAVATĪ. Daughter of Jāmbavat, king of the bears, wife of Kṛṣṇa, and mother of Śāmba.

JAMBHA. Name of several demons. Of one who fought against the gods and was slain by Indra, who for this deed was called Jambha-bhedin. Also of one who fought against Arjuna and was killed by Kṛṣṇa.

JAMBUDVĪPA. One of the seven islands or continents of which the world is made up. The great mountain, Meru, stands in its centre, and Bhāratavarṣa or India is its best part. Its *varṣas* or divisions are nine in number: (1) Bhārata, south of Himālayas and southernmost of all, (2) Kimpurusa, (3) Harivarsa, (4) Ilā-vṛta, containing Meru, (5) Ramyaka, (6) Hiraṇmaya, (7) Uttara-Kuru, each to the north of the preceding one, (8) Bhadrāśva and (9) Ketumāla lie respectively to the east and west of Ilāvṛta, the central region.

JAMBUMĀLI. A *rākṣasa* general of Rāvaṇa He was killed by Hanumān.

JANAKA. (1) King of Mithila, of the Solar race. When Nimi, his predecessor, died without leaving a successor, the sages subjected the body of Nimi to attrition, and produced from it a prince "who was called Janaka, from being born without a progenitor". He was the first Janaka, and twenty generations earlier than Janaka the father of Sītā.

(2) King of Videha and father of Sītā, remarkable for his great knowledge and good works and sanctity. He is called Śīradhvaja, 'he of the plough banner', because his daughter Sītā sprang up ready formed from the furrow when he was ploughing the ground and preparing for a sacrifice to obtain offspring. The sage Yājñavalkya was his priest and adviser. The *Brāhmaṇas* relate that he "refused to submit to the hierarchical pretensions of the brāhmaṇas, and asserted his right of performing sacrifices without the intervention of priests". He succeeded in his contention, for it is said that through his pure and righteous life he became a brāhmana and one of the *rājarṣis*. He and his priest Yājñavalkya are thought to have prepared the way for Buddha.

JĀNAKĪ. A patronymic of Sītā (q.v.).

JANA-LOKA. (*see* Loka)

JANAMEJAYA. A great king, who was son of Parīkṣit, and great-

grandson of Arjuna It was to this king that the *Mahabharata* was recited by Vaiśampāyana, and the king listened to it in expiation of the sin of killing a brāhmana. His father, Parikṣit, died from the bite of a serpent, and Janamejaya is said to have performed a great sacrifice of serpents (Nāgas) and to have conquered the Nāga people of Takṣaśilā Hence, he is called Sarpasattrin, 'serpent-sacrificer' There were several others of the same name

JANĀRDANA. 'The adored of mankind ' A name of Kṛṣna, but other derivations are offered as 'extirpator of the wicked', by Śankarācārya.

JANASTHĀNA. A place in the Dandaka forest where Rama sojourned for a while in his exile.

JARAS. 'Old age.' The hunter who unwittingly killed Krsna.

JARĀSANDHA. Son of Bṛhadratha, and king of Magadha. Bṛhadratha had two wives, who after being long barren brought forth two halves of a boy. These abortions were regarded with horror and thrown away. A female man-eating demon named Jarā picked them up and put them together to carry them off. On their coming in contact a boy was formed, who cried out so lustily that he brought out the king and his two queens. The *raksasi* explained what had happened, resigned the child, and retired. The father gave the boy the name of Jarāsandha, because he had been put together by Jarā. Future greatness was prophesied for the boy, and he became an ardent worshipper of Śiva Through the favour of this god he prevailed over many kings, and he especially fought against Kṛṣṇa, who had killed Kamsa, the husband of two of Jarāsandha's daughters. He besieged Mathurā, and attacked Kṛsna eighteen times, and was as often defeated; but Kṛṣṇa was so weakened that he retired to Dvārakā. Jarāsandha had many kings in captivity, and when Kṛsna returned from Dvārakā, he, with Bhīma and Arjuna, went to Jarāsandha's capital for the purpose of slaying their enemy and liberating the kings. Jarāsandha refused to release the kings, and accepted the alternative of a combat, in which he was killed by Bhīma.

JARATKĀRU. An ancient sage who married a sister of the great serpent Vāsukī, and was father of the sage Āstīka.

JARITĀ. A certain female bird of the species called Śārṅgikā, whose

story is told in the *Mahabharata* The saint Mandapāla, who returned from the shades because he had no son, assumed the form of a male bird, and by her had four sons. He then abandoned her. In the conflagration of the Khandava forest she showed great devotion in the protection of her children, and they were eventually saved through the influence of Mandapāla over the god of fire. Their names were Jaritāri, Sārisṛkta, Stambamitra, and Drona. They were "interpreters of the Vedas"; and there are hymns of the *Ṛgveda* bearing the names of the second and third.

JAṬĀSURA. A *rākṣasa* who disguised himself as brāhmaṇa and carried off Yudhisthira, Sahadeva, Nakula, and Draupadī. He was overtaken and killed by Bhīma.

JĀTAVEDAS. A Vedic epithet for fire. "The meaning is explained in five ways: (1) Knowing all created beings; (2) Possessing all creatures or everything existent, (3) Known by created beings; (4) Possessing Vedas, riches; (5) Possessing Vedas, wisdom. Other derivations and explanations are found in the *Brāhmanas*, but the exact sense of the word seems to have been very early lost, and of the five explanations given, only the first two would seem to be admissible for the Vedic texts. In one passage a form, Jātaveda, seems to occur." — *Williams.* This form of the term, and the statement of Manu that the Vedas were milked out from fire, air, and the sun, may perhaps justify the explanation, 'producer of the Vedas'.

JAṬĀYU, JAṬĀYUS. According to the *Rāmāyaṇa*, a bird who was son of Viṣṇu's bird Garuḍa, and king of the vultures. Others say he was a son of Aruṇa. He became an ally of Rāma, and he fought fouriously against Rāvaṇa to prevent the carrying away of Sītā. Rāvaṇa overpowered him and left him mortally wounded. Rāma found him in time to hear his dying words, and to learn what had become of Sītā. Rāma and Lakṣmaṇa performed his funeral rites to "secure his soul in the enjoyments of heaven", whither he ascended in a chariot of fire. In the Purāṇas he is the friend of Daśaratha. When that king went to the ecliptic to recover Sītā from Śani (Saturn), his carriage was consumed by a glance from the eye of the latter, but Jaṭāyu caught the falling king and saved him. The *Padma Purāṇa* says Daśaratha assailed Saturn because

of a dearth, and when he and his car were hurled from heaven, Jatāyu caught him

JAṬILĀ. A daughter of Gotama, who is mentioned in the *Mahabhārata* as a virtuous woman and the wife of seven husbands

JAYADEVA. A poet, author of the *Gitā-Govinda* (q v)

JAYADRATHA. A prince of the Lunar race, son of Bṛhanmanas. He was king of Sindhu, and was "indifferently termed Raja of the Sindhus or Saindhavas, and Rājā of the Sauviras, or sometimes in concert Sindhusauvīras", the Saindhavas and Sauviras both being tribes living along the Indus Jayadratha married Duhśalā, daughter of Dhṛtarāstra, and was an ally of the Kauravas. When the Pāndavas were in exile he called at their forest abode while they were out hunting and Draupadi was at home alone. He had with him six brothers and a large retinue, but the resources of the Pāndavas were equal to the occasion, and Draupadi was able to supply five hundred deer with accompaniments for breakfast. This is explained by the statement that Yudhisthira, having worshipped the sun, obtained from that luminary an inexhaustible cauldron which was to supply all and every viand that might be required by the Pāṇḍavas in their exile. Jayadratha was captivated by the charms of Draupadi, and tried to induce her to elope with him. When he was indignantly repulsed he carried her off by force. On the return of the Pāndavas they pursued the ravisher, defeated his forces, and made him prisoner. His life was spared by command of Yudhisthira, but Bhīma kicked and beat him terribly, cut off his hair, and made him go before the assembled Pāṇdavas and acknowledge himself to be their slave. At the intercession of Draupadi he was allowed to depart. He was killed, after a desperate conflict, by Arjuna on the fourteenth day of the great battle.

JAYANTA. Son of Indra, also called Jaya.

JAYANTĪ. Daughter of Indra. She is called also Jayanī, Devasenā, and Tāviṣī.

JĪMŪTA. A great wrestler, who was overcome and killed by Bhīma at the court of Virāṭa.

JĪMŪTAVĀHANA. 'Whose vehicle is the clouds.' A title of Indra.

A name borne by several persons, and among them by the author of the Dāyabhāga

JIṢNU. A name of Arjuna.

JUṢKA. A Turuska or Turki king, who ruled in Kaśmīr and in Northern India. (*see* Kaniska)

JVĀLĀMUKHI. 'Mouth of fire ' A volcano. A celebrated place of pilgrimage in the Lower Himālayas, north of the Panjāb, where fire issues from the ground. According to the legend, it is the fire which Satī, the wife of Śiva, created, and in which she burnt herself

JYĀMAGHA. A king of the Lunar race, proverbial as "most eminent among husbands submissive to their wives". Śaibyā, his wife, was barren, but he was afraid to take another wife till, having overcome an enemy and driven him from his country, the daughter of the vanquished king became his captive. She was beautiful, and Jyāmagha desired to marry her. He took her in his chariot and carried her to his palace to ask the assent of his queen. When Śaibyā saw the maiden, she was filled with jealousy, and angrily demanded who the "light-hearted damsel" was. The king was disconcerted, and humbly replied, "She is the young bride of the future son whom thou shalt bring forth." It had ceased to be with Śaibyā after the manner of women, but still she bore a son who was named Vidarbha, and married the captive princess.

JYOTIṢA. Astronomy. One of the Vedāṅgas. The object of this Vedāṅga is to fix the most auspicious days and seasons for the performance of sacrifices. There has been little discovered that is ancient on this subject; only one "short tract, consisting of thirty-six verses, in a comparatively modern style, to which scholars cannot assign an earlier date than 300 years BC".

KA. The interrogative pronoun "who?" This word has been raised to the position of a deity. In the words of Max Müller, "The authors of the Brāhmaṇas had so completely broken with the past, that, forgetful of the poetical character of the hymns (of the Veda) and the yearning of the poets after the unknown god, they exalted the interrogative pronoun itself into a deity, and acknowledged a god Ka or Who? In the *Taittirīya Brāhmaṇa*, in the *Kauṣītaki Brāhmaṇa*, in the *Tāṇḍya Brāhmaṇa*, and in the *Śatapatha*

Brāhmana, wherever interrogative verses occur, the author states that Ka is Prajāpati, or the lord of creatures. Nor did they stop here. Some of the hymns in which the interrogative pronoun occurred were called Kadvat, i.e , having *kad* or *quid* But soon a new adjective was formed, and not only the hymns but the sacrifice also offered to the god were called Kāya or Who-ish.
At the time of Pānini, this word had acquired such legitimacy as to call for a separate rule explaining its formation. The commentator here explains Ka by Brahman After this we can hardly wonder that in the later Sanskṛt literature of the Purānas Ka appears as a recognised god, as a supreme god, with a genealogy of his own, perhaps even with a wife; and that in the laws of Manu one of the recognised forms of marriage, generally known by the name of the Prajāpati marriage, occurs under the monstrous title of Kāya." The *Mahābhārata* identifies Ka with Dakṣa, and the *Bhāgavata Purāna* applies the term to Kaśyapa, no doubt in consequence of their great generative powers and similarity to Prajāpati.

KABANDHA. (1) A disciple of Sumantu, the earliest teacher of the *Atharvaveda*. (2) A monstrous *rākṣasa* slain by Rāma. He is said to have been a son of the goddess Śrī. He is described as "covered with hair, vast as a mountain, without head or neck, having a mouth armed with immense teeth in the middle of his belly, arms a league long, and one enormous eye in his breast". He was originally a Gandharva, and his hideous deformity arose, according to one account, from a quarrel with Indra, whom he challenged, and who struck him with his thunderbolt, and drove his head and thighs into his body. According to another statement, his deformity arose from the curse of a sage. When mortally wounded, he requested Rāma to burn his body, and when that was done he came out of the fire in his real shape as a *gandharva*, and counselled Rāma as to the conduct of the war against Rāvaṇa. He was also called Danu.

KACA. A son of Bṛhaspati. According to the *Mahābhārata* he became a disciple of Śukra or Uśanas, the priest of the *asuras*, with the object of obtaining from him the mystic power of restoring the dead to life, a charm which Śukra alone possessed. To prevent this the *asuras* killed Kaca again and again, but on

both occasions he was restored to life by the sage at the intercession of Devayānī, his daughter, who had fallen in love with Kaca. They killed him a third time, burnt his body, and mixed his ashes with Śukra's wine, but Devayānī again implored her father to bring back the young man. Unable to resist his daughter's importunity, Śukra once more performed the charm, and to his surprise heard the voice of Kaca come out from his own belly. To save his own life, Śukra taught his pupil the great charm He then allowed himself to be ripped open, and Kaca, upon coming out, performed the charm, and restored his master to life. This incident is said to have caused Śukra to prohibit the use of wine to brāhmaṇas. Kaca resisted the proposals of Devayānī, and refused to make her his wife. She then cursed him, that the charms he had learnt from her father should be powerless, and he in return condemned her tc be sought by no brāhmana, and to become the wife of a kṣatriya

KĀDAMBARĪ. A daughter of Citraratha and Madirā Her nam has been given to a well-known prose work, a kind of novel written by Vāna or Bāṇabhaṭṭa, in the seventh century. The worl has been printed at Bombay

KADRŪ. A daughter of Dakṣa and one of the thirteen that wer married to Kaśyapa. She was mother of "a thousand powerfu many-headed serpents, the chief amongst whom were Śeṣa Vāsuki, . . . and many other fierce and venomous serpents". Th *Viṣṇu Purāṇa*, from which this is taken, names twelve, the *Vāy Purāṇa* forty. Her offspring bear the metronymic Kādraveya

KAHOḌA. A learned brāhmaṇa, father of Aṣṭāvakra. He witl many others was overcome in argument at the court of Janaka b a Buddhist sage, and as a penalty was thrown into the river. Som years afterwards he was recovered by his son, who overcame th supposed Buddhist sage, and thus brought about a restoration (*see* Aṣṭāvakra)

KAIKASĪ. Daughter of the *rākṣasa* Sumālī and his wife Ketumatī, wife of Viśravas and mother of Rāvaṇa —*Muir*, iv, 487, 488.

KAIKEYA. Name of a country and of its king. He was father-in-law of Kṛṣṇa, and his five sons were allies of the Pāṇḍavas. His real name appears to have been Dhṛṣṭaketu.

KAIKEYAS, KEKAYAS. The people of Kaikeya, one of the chief

nations in the war of the *Mahābhārata*. The *Ramayana* places them in the west, beyond the Sarasvatı and Byas.

KAIKEYĪ. A princess of Kaıkeya, wife of King Dasaratha, and mother of Bharata, his third son. She carefully tended Daśaratha when he was wounded in battle, and in gratitude he promised to grant any two requests she might make. Urged by the malignant counsels of Mantharā, a female attendant, she made use of this promise to procure the exile of Rāma, and to promote the advancement of her own son, Bharata, to his place. (*see* Daśaratha, Rāma)

KAILĀSA. A mountain in the Himālayas, north of the Manasa lake. Śiva's paradise is said to be on Mount Kailasa, so also is Kubera's abode. It is called also Ganaparvata and Rajatādri, 'silver mountain'.

KAIṬABHA. Kaiṭabha and Madhu were two horrible demons, who, according to the *Mahābhārata* and the Purānas, sprang from the ear of Viṣnu while he was asleep at the end of a *kalpa*, and were about to kill Brahmā, who was lying on the lotus springing from Visṇu's navel. Visnu killed them, and hence he obtained the names of Kaiṭabhajit and Madhusudana. The *Mārkaṇḍeya Purāna* attributes the death of Kaitabha to Umā, and she bears the title of Kaitabhā. The *Harivamśa* states that the earth received its name of Medinī from the marrow (*medas*) of these demons. In one passage it says that their bodies, being thrown into the sea, produced an immense quantity of marrow or fat, which Nārāyana used in forming the earth In another place it says that the *medas* quite covered the earth, and so gave it the name of Medinī. This is another of the many etymological inventions.

KAKṢĪVAT, KAKṢĪVĀN. A Vedic sage, particularly connected with worship of the Aśvins. He was the son of Dīrghatamas and Uśij (q.v.), and is author of several hymns in the *Ṛgveda*. He was also called Pajriya, because he was of the race of Pajra. In one of his hymns he lauds the liberality of King Svanaya. The following legend, in explanation, is given by the commentator Sāyana and the Nītīmañjara: Kakṣīvat, having finished his course of study, took leave of his preceptor and departed homewards. As he

journeyed night came on, and he fell asleep by the roadside. In the morning he was aroused by Rājā Svanaya, who, being pleased with his appearance, treated him cordially and took him home. After ascertaining his worthiness, he married him to his ten daughters, presenting him at the same time with a hundred *niskas* of gold, a hundred horses, a hundred bulls, a thousand and sixty cows, and eleven chariots, one for each of his ten wives, and one for himself, each drawn by four horses. With these he returned home to his father, and recited the hymn in praise of the munificence of Svanaya.

KAKUDMIN. A name of Raivata (q v.).

KAKUTSTHA. (*see* Purañjaya)

KĀLA. 'Time'. A name of Yama, the judge of the dead. In the *Atharvaveda* Time is addressed as the source and ruler of all things. "It is he who drew forth the worlds and encompassed them. Being their father, he became their son. There is no other power superior to him." The *Viṣṇu*, *Bhāgavata*, and *Padma Purāṇas* state that Brahmā existed in the form of Time, "but the Purānas do not generally recognise Time as an element of the first cause".

KĀLAKĀ. A wife of Kaśyapa. According to the *Rāmāyaṇa* and *Mahābhārata* she was a daughter of Daksa, but the *Visṇu Purāna* states that she and her sister Pulomā were daughters of the *dānava* Vaiśvanara, "who were both married to Kaśyapa, and bore him 60,000 distinguished *dānavas*, called Paulomas and Kālakañjas, who were powerful, ferocious, and cruel". The *Mahābhārata* states that she obtained from the deity, in reward for her severe devotion and penance, the privilege of bringing forth children without pain. The giants or *dānavas* were called after her Kālakeyas.

KĀLAKAÑJAS, KĀLAKEYAS. Sons of Kaśyapa by his wife Kālakā. There were many thousands of them, and they were "distinguished *dānavas*, who were powerful, ferocious, and cruel".

KĀLAMUKHAS. 'Black faces.' People who sprang from men and *rākṣasa* females.

KALĀNAS. (Kalyāṇa.) A brāhmaṇa who yielded to the inducements of Alexander the Great and left his native country to accompany

the court of the conqueror. He afterwards repented of what he had done and burnt himself at Pasargada.

KĀLANEMI. (1) In the *Rāmāyana* a *rāksasa*, uncle of Rāvana At the solicitation of Rāvana, and with the promise of half his kingdom, he endeavoured to kill Hanumān. Assuming the form of a hermit-devotee, he went to the Gandhamādana mountain, and when Hanumān proceeded thither in search of medicinal herbs, the disguised *rāksasa* invited him to his hermitage and offered him food. Hanumān refused, but went to bathe in a neighbouring pond. Upon his placing his foot in the water it was seized by a crocodile, but he dragged the creature out and killed it. From the dead body there arose a lovely *apsaras*, who had been cursed by Dakṣa to live as a crocodile till she should be released by Hanumān. She told her deliverer to be beware of Kālanemi; so Hanumān went back to that deceiver, told him that he knew him, and, taking him by the feet, sent him whirling through the air to Laṅkā, where he fell before the throne of Rāvana in the council-room. (2) In the Purānas a great *asura*, son of Virocana, the grandson of Hiraṇyakaśipu. He was killed by Visnu, but was said to live again in Kaṁsa and in Kāliya.

KĀLAYAVANA. (Lit. 'Black Yavana', Yavana meaning a Greek or foreigner.) A Yavana or foreign king who led an army of barbarians to Mathurā against Kṛṣṇa. That hero lured him into the cave of the mighty Mucukunda, who being disturbed from sleep by a kick from Kālayavana, cast a fiery glance upon him and reduced him to ashes. This legend appears to indicate an invasion from the Himālayas. According to the *Visṇu Purāṇa* and *Harivaṁśa*, Kālayavana was the son of a brāhmana named Garga, who had an especial spite against the Yādavas, and was begotten by him on the wife of a childless Yavana king.

KALHANA PAṆḌIT. Author of the *Rājataranginī*, a history of Kaśmīr. He is supposed to have lived about AD 1148.

KALI. The *kali yuga*, personified as the spirit of evil. In playing dice *kali* is the ace and so is a personification of ill luck.

KĀLĪ. 'The black'. In Vedic days this name was associated with Agni (fire), who had seven flickering tongues of flame for devouring oblations of butter. Of these seven, Kālī was the black or terrific

tongue. This meaning of the word is now lost, but it has developed into the goddess Kālī, the fierce and bloody consort of Śiva. (*see* Devī)

KĀLIDĀSA. The greatest poet and dramatist of India. He was one of "the nine gems" that adorned the court of King Vikramāditya at Ujjayinī. Wilson inclines to the belief that this was the Vikramā-ditya whose era begins in 56 BC, but Dr. Bhāu Dājī argues in favour of Harsa Vikramāditya who lived in the middle of the sixth century, so the date of Kālīdāsa is unsettled. Williams thinks that Kālidāsa wrote about the beginning of the third century. Lassen places him half a century earlier. Some believe that there was more than one poet who bore this name as an honorary title. Kālidāsa was author of the dramas *Śakuntalā* and *Vikramorvasī*, and a third drama *Mālavikāgnimitra* is attributed to him. *Śakuntalā* was translated by Sir W. Jones, and first brought Sanskṛt literature to the notice of Europe. Wilson has translated *Vikramorvasī*, and given a sketch of *Mālavikāgnimitra*. The following poems are ascribed to Kālidāsa: *Raghuvaṁśa*, *Kumārasambhava*, *Meghadūta*, *Ṛtusamhāra*, *Nalodaya*, but his authorship of all these, especially of the last, may well be doubted. He was also author of the *Śrutabodha*, a work on prosody. The merits of Kālidāsa as a poet are well attested by his great popularity in India, as well as by the great favour with which *Śakuntalā* was received in Europe, and the praise it elicited from Goethe:

> "Willst du die Blüthe des frühen, die Früchte des späteren Jabres,
> Willst du, was reizt und entzückt, willst du, was sättigt und nährt,
> Willst du den Himmel, die Erde, mit einem Namen begreifen,
> Nenn' ich Śakuntalā dich, und so ist Alles gesagt."
> "Wouldst thou the young year's blossoms and the fruits of its decline,
> And all by which the soul is charmed, enraptured, feasted, fed?
> Wouldst thou the earth and heaven itself in one sole name combine?

I name thee, O Śakuntalā! and all at once is said "

Lassen in his *Indische Alterthumskunde* says, "Kālidāsa may be considered as the brightest star in the firmament of Hindu artificial poetry. He deserves this praise on account of the mastery with which he wields the language, and on account of the consummate tact with which he imparts to it a more simple or more artificial form, according to the requirements of the subjects treated by him, without falling into the artificial diction of later poets or over-stepping the limits of good taste; on account of the variety of his creations, his ingenious conceptions, and his happy choice of subjects; and not less on account of the complete manner in which he attains his poetical ends, the beauty of his narrative, the delicacy of his sentiment, and the fertility of his imagination." Many of his works have been translated, and there is a French translation of the whole by Fauche.

KĀLIKĀ. The goddess Kālī.

KĀLIKĀ PURĀṆA. One of the eighteen Upa Purāṇas. "It contains about 9000 stanzas in 98 chapters, and is the only work of the series dedicated to recommend the worship of the bride of Śiva, in one or other of her manifold forms as Girijā, Devī, Bhadrakālī Kalī , Mahāmāyā. It belongs, therefore, to the Śākta modification of Hindu belief, or the worship of the female powers of the deities. The influence of this worship shows itself in the very first pages of the work, which relate the incestuous passion of Brahmā for his daughter, Sandhyā, in a strain that has nothing analogous to it in the *Vāyu*, *Linga*, or *Śiva Purāṇas*. The marriage of Śiva and Pārvatī is a subject early described, with the sacrifice of Dakṣa and the death of Satī. And this work is authority for Śiva's carrying the dead body about the world, and the origin of the Pīṭhasthānas, or places where the different members of it were scattered, and where *lingas* were consequently erected. A legend follows of the births of Bhairava and Vetāla, whose devotion to the different forms of Devī furnishes occasion to describe, in great detail, the rites and formulae of which her worship consists, including the chapters on sanguinary sacrifices translated in the *Asiatic Researches* (vol. V). Another peculiarity in this work is afforded by very prolix descriptions of a number of rivers and mountains at Kāmarūpa Tīrtha, in Assam, and rendered holy

ground by the celebrated temple of Durgā in that country, a Kāmākṣī or Kāmākhyā. It is a singular and yet uninvestigated circumstance, that Assam, or at least the north-east of Bengal, seems to have been, in a great degree, the source from which the Tāntrika and Śākta corruptions of the religion of the Vedas and Purāṇas proceeded." — *Wilson.*

KĀLINDĪ. A name of the river Yamunā, as daughter of Kalinda (the sun)

KALIṄGA. The country along the Coromandel coast, north of Madras. The Calingae proximi mari of Pliny. The Purāṇas absurdly make it one of the sons of Bali.

KĀLIYA. A serpent king who had five heads, and dwelt in a deep pool of the Yamunā, with numerous attendant serpents. His mouths vomited fire and smoke, and he laid waste all the country round. Kṛṣṇa, while yet a child, jumped into his pool, when he was quickly laced and entwined in the coils of the snakes. His companions and friends were horrified, but Balarāma called upon him to exercise his divine power. He did so, and the serpents were soon overcome. Placing his foot on the middle head of Kāliya, he compelled him and his followers to implore mercy. He spared them, but bade Kāliya and his followers to free the earth from their presence, and to remove to the ocean. The *asura* Kālanemi is said to have been animate in him.

KALI YUGA. The fourth or present age of the world, which is to endure for 432,000 years. It commenced in 3102 BC. (*see* Yuga)

KALKĪ, KALKIN. 'The white horse.' Viṣṇu's tenth incarnation, which is yet to come. (*see* Avatāra)

KALMĀṢAPĀDA. A king of the Solar race, son of Sudāsa (hence, he is called Saudāsa), and a descendant of Ikṣvāku. His legend, as told in the *Mahābhārata*, relates that while hunting in the forest he encountered Śaktri, the eldest son of Visiṣṭha, and as this sage refused to get out of his way, he struck him with his whip. The incensed sage cursed him to become a cannibal. This curse was heard by Viśvāmitra, the rival of Vasiṣṭha, and he so contrived that the body of the king became possessed by a man-eating *rākṣasa*. In this condition he caused human flesh to be served up to a brāhmaṇa named Mitrasaha, who discovered what it was, and intensified the curse of Śaktri by a new imprecation.

One of Kalmāṣapāda's first victims was Śaktri himself, and all the hundred sons of Vasistha fell a prey to his disordered appetite After remaining twelve years in this state, he was restored to his natural condition by Vasiṣṭha. The *Visnu Purāna* tells the story differently. The king went out to hunt and found two destructive tigers. He killed one of them, but as it expired it was changed into a *rākṣasa*. The other tiger disappeared threatening vengeance Kalmāsapāda celebrated a sacrifice at which Vasistha officiated When it was over and Vasiṣṭha went out, the *rākṣasa* assumed his appearance, and proposed that food should be served. Then the *rakṣasa* transformed himself into a cook, and, preparing human flesh, he served it to Visiṣṭha on his return. The indignant sage cursed the king that henceforth his appetite should be excited only by similar food. A wrangle ensued, and Vasistha having found out the truth, limited the duration of his curse to twelve years. The angry king took water in his hands to pronounce, in his turn, a curse upon Vasiṣṭha, but was dissuaded from his purpose by his wife, Madayantī. "Unwilling to cast the water on the ground, lest it should wither up the grain, and equally reluctant to throw it up into the air, lest it should blast the clouds and dry up their contents, he threw it upon his own feet", and they were so scalded by it that they became black and white, and so gained for him the name of Kalmāsapāda, 'spotted feet'. Everyday for twelve years, at the sixth watch of the day, he gave way to his cannibal appetite, "and devoured multitudes of men". On one occasion he devoured a brāhmaṇa in the midst of his connubial happiness, and the brāhmana's wife passed upon him a curse that he should die whenever he associated with his wife. At the expiration of Vasiṣṭha's curse, the king returned home, but, mindful of the Brāhmaṇī's imprecation, he abstained from conjugal intercourse. By the interposition of Vasiṣṭha, his wife, Madayantī, became pregnant, and bore a child in her womb for seven years, when she performed the Caesarean operation with a sharp stone, and a child came forth who was called Aśmaka (from Aśman,'a stone').

KALPA. A day and night of Brahmā 4,320,000,000 years. *(see* Yuga)

KALPA, KALP SŪTRAS. Ceremonial; one of the Vedāngas. A

ceremonial directory or rubric expressed in the form of *sūtras*, short technical rules.

KĀMA, KĀMADEVA. The god of love. Eros, Cupid. In the *Ṛgveda* (X.129) desire is said to have been the first movement that arose in the One after it had come into life through the power of fervour or abstraction. "Desire first arose in It, which was the primal germ of mind; (and which) sages, searching with their intellect, have discovered in their heart to be the bond which connects entity with non-entity." "It is well known," observes Dr. Muir, "that Greek mythology connected Eros, the god of love, with the creation of the universe somewhat in the same way." "This Kāma or desire, not of sexual enjoyment, but of good in general, is celebrated in a curious hymn of the *Atharvaveda*", which exalts Kāma into a supreme God and Creator: "Kāma was born the first. Him neither gods, nor fathers, nor men have equalled. Thou art superior to these and for ever great." In another part of the same Veda Kāma appears to be first desire, then the power which gratifies the desire. Kāma is also in the same Veda often identified with Agni, and when " distinguished from each other, Kāma may be looked upon as a superior form of the other deity". According to the *Taittirīya Brāhmaṇa*, he is the son of Dharma, the god of justice, by Śraddhā, the goddess of faith; but according to the *Harivaṃśa* he is son of Lakṣmī. Another account represents him as springing from the heart of Brahmā A fourth view is that he was born from water, wherefore he is called Irāja, 'the water-born'; a fifth is that he is Ātmabhū,'self-existent', and therefore he is called, like other of the gods, Aja, 'unborn', or An-anya-ja,'born of no other'. In the Purānas his wife is Rati or Revā, the goddess of desire. He inspired Śiva with amorous thoughts of Pārvatī while he was engaged in penitential devotion, and for this offence the angry god reduced him to ashes by fire from his central eye. Śiva afterwards relented and allowed Kāma to be born again as Pradyumna, son of Kṛṣṇa and Rukmiṇī or Māyā, 'delusion'. He has a son named Aniruddha, and a daughter, Tṛṣā. He is lord of the apsarases or heavenly nymphs. He is armed with a bow and arrows: the bow is of sugar-cane, the bowstring a line of bees, and each arrow is tipped with a distinct flower. He is usually represented as a handsome youth riding on a parrot and attended

by nymphs, one of whom bears his banner displaying the *makara*, or a fish on a red ground

The mysterious origin of Kāma and the universal operation of the passion he inspires have accumulated upon him a great variety of names and epithets. Among his names are Isma, Kañjana and Kinkira, Mada, Rāma or Ramana and Smara As produced in the mind or heart he is Bhavaja and Manoja. As Pradyumna, son of Kṛsna, he is Kārsni, and as son of Laksmī he is Māyī or Māyāsuta and Śrīnandana. As reduced to ashes by Śiva he is Ananga, 'the bodiless'. He is Abhirupa, 'the beautiful', Darpaka and Dīpaka, 'the inflamer;' Gadayitnu, Grdhu, and Gṛtsa, 'lustful or sharp'; Kamana and Kharu, 'desirous', Kandarpa, 'the inflamer of Brahmā'; Kantu, 'the happy'; Kalakeli, 'the gay or wanton'; Māra, 'destroyer'; Māyi, 'deluder', Madhudīpa, 'the lamp of honey or of spring'; Muhira, 'the bewilderer'; Murmura, 'the crackling fire'; Rāgavṛnta, 'the stalk of passion'; Rupastra. 'the weapon of beauty'; Ratanārīcha, 'the voluptuary'; Samantaka, 'destroyer of peace'; Sansāra-guru, 'teacher of the world'; Smara, 'remembrance'; Śṛngārayoni, 'source of love'; Titha, 'fire'; Vāma, 'the handsome'. From his bow and arrows he is called Kusumayudha, 'armed with flowers'; Puspa-dhanus, 'whose bow is flowers'; and Puṣpaśara, 'whose arrows are flowers'. From his banner he is known as Makaraketu; and from the flower he carries in his hand he is Puspaketana.

KĀMADHENU. The cow which grants desires, belonging to the sage Vasistha. She was produced at the churning of the ocean. Among the examples of her supernatural powers was the creation of a host of warriors who aided Vasistha against Kārtavīrya. She is called also Kāmaduh, Śavalā, and Surabhi.

KĀMĀKṢĪ. A form of Devī worshipped at Kamarupa-tīrtha in Assam. (*see* Kālikā Purāna)

KĀMANDAKI. Author of a work known by his name on "The Elements of Polity". The text has been printed in the *Bibliotheca Indica* by Rājendra Lāla Mittra.

KĀMARŪPA. The north-eastern part of Bengal and the western portion of Assam. The name still survives as Kāmrūp.

KĀMBOJAS. A race or tribe always associated with the tribes

living to the north-west, and famous for their horses. They were among the races conquered by King Sagara.

KĀMPILYA. The city of King Drupada in the country of the Pāñcālas, where the *svayamvara* of Draupadī was held. It corresponds with the Kampila of modern times, situated in the Doāb on the old Ganges, between Badāūn and Farrukhābād.

KĀMYAKA. The forest in which the Pāṇḍavas passed their exile on the banks of the Sarasvatī

KAṆĀDA. The sage who founded the Vaiśesika school of philosophy. (*see* Darśana)

KĀÑCĪ. One of the seven sacred cities, *hodie* Conjeveram.

KANDARPA. The Hindu Cupid. (*see* Kāma)

KĀṆḌARṢI. A *ṛsi* who teaches one particular *kānda* or part of the Vedas.

KAṆḌU. A sage who was beguiled from long and severe austerities by Pramloca, a nymph sent from heaven by Indra for this purpose. He lived with her some hundreds of years, which seemed to him only as a day, but he at length repudiated her and "went to the region of Visnu" Pramlocā gave birth, in an extraodinary manner, to his daughter Mārisā (q.v).

KANISKA. "Huṣka, Juska, Kaniska". These are the names recorded in the *Rāja Tarangini* of three great Turuska, that is Turk or Tatar, kings, who were of the Buddhist religion. It may, perhaps, be taken for granted that Huṣka and Juṣka come in their natural succession, for the names might be transposed without detriment to the metre; but the short syllable of the name Kaniska is required where it stands by the rules of prosody, so that the position of the name in the verse is not decisive of his place in the succession of kings. Nothing is known of Juṣka beyond the simple recital of his name as above quoted, but the names of Kaniska and Huska (or Huviska) have been found in inscriptions and upon coins, showing that their dominions were of considerable extent in northern India, and that they were, as the *Rājataranginī* represents, great supporters of the Buddhist religion. The name of Kaniska has been found in inscriptions at Mathurā, Manikyāla, Bhāwalpur, and Zeda, while his name appears on the corrupt

Greek coins as Kanerki Huviska's name has been found at Mathurā and on a metal vase from Wardak in Afghanistan, on the coins his name is represented as Oerki Kaniska preceded Huviska, and it is certain that their reigns covered a period of fifty-one years, and probably more. The time at which they reigned seems to have been just before the Christian era A Roman coin of the date 33 BC was found in the tope of Manikyala, which was built by Kaniska.

KAṀSA. A tyrannical king of Mathurā, son of Ugrasena and cousin of Devakī the mother of Krsna, so he was the cousin, not the uncle, of Kṛṣṇa, as he is often called He married two daughters of Jarāsandha, king of Magadha He deposed his father It was foretold that a son born of Devaki should kill him, so he endeavoured to destroy all her children But Balarama, her seventh son, was smuggled away to Gokula, and was brought up by Rohinī. When Kṛṣṇa the eighth was born his parents fled with him. The tyrant then gave orders for a general massacre of all vigorous male infants. Kamsa became the great persecutor of Kṛṣṇa, but was eventually killed by him. Kamsa is also called Kalāṅkura, 'crane'. He is looked upon as an *asura*, and is in some way identified with the *asura* Kālanemi.

KAṀSA-BADHA. A drama in seven acts upon the destruction of Kamsa by Kṛṣṇa. The author is called Krsna Kavi, and the play was probably written about two centuries ago It is weak as a drama, but "the language is in general good, although highly elaborate". — *Wilson.*

KĀṆVA. (*see* Śatapatha Brāhmana)

KAṆVA. Name of a *ṛsi* to whom some hymns of the *Rgveda* are ascribed; he is sometimes counted as one of the seven great *rsis*. The sage who brought up Śakuntalā as his daughter. There are several others of the same name.

KĀṆVAS. The descendants or followers of Kanva.

KĀNYAKUBJA. The modern form of the name is Kannauj or Kinnauj, spelt in a variety of ways. (1) An ancient city of Hindustan on the Kālī-nadī, an affluent of the Ganges, and lying a little to the west of the latter. It was once the capital of a powerful dynasty. It was known to classical geographers as "Canogyza"

The name means "humpbacked damsel", and refers to a legend relating to the hundred daughters of King Kuśanābha, who were all made crooked by Vāyu for refusing to comply with his licentious desires. 2. A great national division of the brāhmana caste. (*see* Brāhmana)

KANYĀ-KUMĀRĪ. 'The virgin-damsel'. A name of Durgā Her worship extended to the southernmost extremity of India in the days of Pliny, and 'Kumārī' still appears in the name Cape Comorin.

KAPARDIN. 'Wearing the *kaparda*', a peculiar braid or knot of hair. This epithet is applied to Śiva, to one of the Rudras, and some others.

KAPIDHVAJA. An epithet of Arjuna, because he bore an ape (*kapi*) on his standard (*dhvaja*)

KAPILA. A celebrated sage, the founder of the Sāmkhya philosophy. The *Harivamśa* makes him the son of Vitatha. He is sometimes identified with Viṣṇu and sometimes with Agni He is said to have destroyed the hundred thousand sons of King Sagara with a glance. (*see* Sagara)

KAPILA, KAPILAVASTU. A town on the river Rohiṇī, an affluent of the Rāpti, which was the capital of Śuddhodana, the father of Gotama Buddha.

KAPILA PURĀṆA. (*see* Purāna)

KAPIŚĀ. Mother of the Piśācas, who bear the metronymic Kāpiśeya.

KARĀLĪ. 'Dreadful, terrible.' In Vedic times one of the seven tongues of Agni (fire), but in later days a name of the terrible consort of Śiva. (*see* Devī)

KARDAMA. According to the *Mahābhārata* and *Rāmāyaṇa*, he is one of the Prajāpatis who sprang from Brahmā. According to other authorities, he, or another sage of the same name, was a son of Dakṣa or a son of Pulaha.

KARMA-MĪMĀṀSĀ. The Pūrva Mīmāṁsā. (*see* Darśana)

KARMA-MĪMĀṀSA-SŪTRA. A work on the Vedānta philosophy, ascribed to Jaimini.

KARṆA. Son of Pṛthā or Kuntī by Sūrya, the sun, before her

marriage to Pāṇdu. Karna was thus half-brother of the Pāndavas, but this relationship was not known to them till after his death. Kuntī, on one occasion, paid such attention to the sage Durvāsas, that he gave her a charm by virtue of which she might have a child by any god she preferred to invoke. She chose the sun, and the result was Karna, who was born equipped with arms and armour Afraid of censure and disgrace, Kuntī exposed the child on the banks of the Yamunā, where it was found by Nandana or Adhiratha, the *sūta* or charioteer of Dhṛtarāstra The charioteer and his wife, Rādhā, brought him up as their own, and the child passed as such. When he grew up, Indra disguised himself as a brāhmaṇa, and cajoled him out of his divine cuirass He gave him in return great strength and a javelin charged with certain death to whomsoever it was hurled against Karna became king of Anga or Bengal. Some authorities represent his foster-father as having been ruler of that country, but others say that Karna was made king of Anga by Duryodhana, in order to qualify him to fight in the passage of arms at the *svayaṁvara* of Draupadi. This princess haughtily rejected him, saying, "I wed not with the base-born". Karṇa knew that he was half-brother of the Pāndavas, but he took the side of their cousins, the Kauravas, and he had especial rivalry and animosity against Arjuna, whom he vowed to kill. In the great battle he killed Ghatotkaca, the son of Bhīma, with Indra's javelin. Afterwards there was a terrific combat between him and Arjuna, in which the latter was nearly overpowered, but he killed Karṇa with a crescent-shaped arrow. After Karna's death his relationship to the Pāndavas became known to them, and they showed their regret for his loss by great kindness to his widows, children, and dependants. From his father, Vikarttana (the sun), Karṇa was called Vaikarttana; from his foster-parents, Vāsusena; from his foster-father's profession, Ádhirathi and Sūta; and from his foster-mother, Rādheya. He was also called Aṅgarāja, 'king of Anga'; Campādhipa, 'king of Campā'; and Kānīna, 'the bastard'.

KARṆA-PRĀVARAṆAS. Men whose ears served them for coverings. They are mentioned in the *Mahābhārata*, *Rāmāyana*, and other works.

KARṆĀṬĀ, KARṆĀṬAKA. The country where the Canarese

language is spoken, in the central districts of the Peninsula, including Mysore The name "Carnatic" is derived from this

KĀRTAVĪRYA. Son of Kṛtavīrya, king of the Haihayas. This is his patronymic, by which he is best known; his real name was Arjuna. "Having worshipped a portion of the divine being called Dattātreya, sprung from the race of Atri, he sought and obtained these boons, viz., a thousand arms and a golden chariot that went wheresoever he willed it to go; the power of restraining wrong by justice; the conquest of the earth and the disposition to rule it righteously; invincibility by enemies, and death at the hands of a man renowned over the whole world. By him this earth was perfectly governed", and of him it is said. "No other king shall ever equal Kārtavīrya in regard to sacrifices, liberality, austerities, courtesy, and self-restraint." "Thus he ruled for 85,000 years with unbroken health, prosperity, strength, and valour." — *VP.* He visited the hermitage of Jamadagni, and was received by that sage's wife with all respect; but he made an ill return for her hospitality, and carried off by violence "the calf of the milch-cow of the sacred oblation". For this outrage Paraśurāma cut off his thousand arms and killed him. In another place a different character is given to him, and more in accordance with his behaviour at Jamadagni's hut. "He oppressed both men and gods", so that the latter appealed to Viṣṇu for succour. That god then came down to the earth as Paraśurāma for the especial purpose of killing him. Kārtavīrya was the contemporary of Rāvana, and when that demon monarch came "in the course of his campaign of conquest to Mahismatī (the capital of Kārtavīrya), he was captured without difficulty, and was confined like a wild beast in a corner of his city." The statement of the *Vāyu Purāna* is that Kārtavīrya invaded Lankā, and there took Rāvana prisoner.

KĀRTTIKEYA. The god of war and the planet Mars, also called Skanda. He is said in the *Mahābhārata* and *Rāmāyaṇa* to be the son of Śiva or Rudra, and to have been produced without the intervention of a woman. Śiva cast his seed into fire, and it was afterwards received by the Ganges: Kārttikeya was the result; hence, he is called Agnibhū and Gaṅgāja. He was fostered by the Pleiades (Kṛttikā), and hence he has six heads and the name Kārttikeya. His paternity is sometimes assigned to Agni (fire);

Gangā (the Ganges) and Pārvatī are variously represented to be his mother. He was born for the purpose of destroying Tāraka, a *daitya* whose austerities had made him formidable to the gods. He is represented riding on a peacock called Paravānı, holding a bow in one hand and an arrow in the other His wife is Kaumarı of Senā. He has many titles: as a warrior he is called Mahasena, Senāpati; Siddhasena, 'leader of the Siddhas'; and Yudharanga; also Kumāra, the boy; Guha, 'the mysterious one'; Śaktidhara 'spear-holder'; and in the south he is called Subrahmanya He is Gangā-putra, 'son of the Ganges'; Śarabhū, 'born in the thicket'; Tārakajit, 'vanquisher of Tāraka;' Dvadaśakara and Dvādaśākṣa, 'twelve-handed' and 'twelve-eyed'; Rjukāya, 'straight-bodied' (*see* Krauñca)

KĀRUṢAS. A people of Mālwa, inhabiting the back of the Vindhya mountains. They are said to be deceased from Karusa, one of the sons of the Manu Vaivasvata.

KĀŚĪ. Benares.

KĀŚĪ KHAṆḌA. A long poem, forming a part of the *Skanda Purāṇa*. It gives a very minute description of the temples of Śiva in and around Benares, and is presumably anterior to the Mahomedan conquest. (*see* Skanda Purāna)

KAŚYAPA. A Vedic sage to whom some hymns are attributed. All authorities agree in assigning to him a large part in the work of creation. According to the *Mahābhārata*, the *Rāmāyaṇa*, and the Purānas, he was the son of Marīci, the son of Brahmā, and he was father of Vivasvat, the father of Manu, the progenitor of mankind. The *Śatapatha Brāhmaṇa* gives a different and not very intelligible account of his origin thus: "Having assumed the form of a tortoise, Prajāpatı created offspring. That which he created he made (*akarot*); hence the word *kūrma* (tortoise). Kaśyapa means tortoise; hence men say, 'All creatures are descendants of Kaśyapa'. This tortoise is the same as Āditya." The *Atharvaveda* says, "The self-born Kaśyapa sprang from Time", and Time is often identical with Viṣṇu. The *Mahābhārata* and later authorities agree in representing that Kaśyapa married Aditi and twelve other daughters of Dakṣa. Upon Aditi he begat the Ādityas, headed by Indra, and also Vivasvat, and "to Vivasvat was born the wise and

mighty Manu" The *Rāmāyana* and *Visnu Purāna* also state that "Visnu was born as a dwarf, the son of Aditi and Kaśyapa" By his other twelve wives he had a numerous and very diversified offspring· demons, *nāgas*, reptiles, birds, and all kinds of living things. He was thus the father of all, and as such is sometimes called Prajapati. He is one of the seven great *ṛsis*, and he appears as the priest of Paraśurāma and Rāmacandra.

KĀTANTRA. A Sanskṛt grammar by Sarvavarman. Edited by Eggeling for the *Bibliotheca Indica.*

KATAPRŪ. 'Worm.' A class of beings similar to or identical with the Vidyādharas.

KATHA. Name of a Upanisad (q v) It has been translated by Dr Roer in the *Bibliotheca Indica.*

KĀṬHAKA. A school or recension of the *Yajurveda*, occupying a position between the Black and the White. It is supposed to be lost.

KATHĀṚṆAVA. 'Sea of stories.' A compilation of miscellaneous stories in four books; the first two are the originals of the Hindī *Baitāla Pacīsī* and *Singhāsana Battīsī*

KATHĀ-SARIT-SĀGARA. 'The ocean of the rivers of stories.' A collection of popular stories by Somadeva Bhatta of Kaśmīr, made about the beginning of the twelfth century AD It is drawn from a larger work called *Bṛthatkathā*. The text has been printed and in part translated by Brockhaus.

KĀTYĀYANA. An ancient writer of great celebrity, who came after Pānini, whose grammar he completed and corrected in what he called Vārttikas, 'supplementary rules and annotations'. He is generally identified with Vararuci, the author of the *Prākṛta Prakāśa*. Max Müller places him in the second half of the fourth century BC, Goldstücker in the first half of the second century BC; Weber about twenty-five years BC. Besides his additions to Pāṇini's Grammar, he was the author of the *Śrauta-sūtras* which bear his name, and of the *Yajurveda Prātiśākhya*. His *sūtras* have been edited by Weber. A story in the *Kathā-sarit-sāgara* makes him the incarnation of a demigod named Puṣpadanta. A Kātyāyana was author also of a Dharmaśāstra.

KÂTYÂYANÎ. A name of Durgâ (see Devi)

KAUMÂRA. The creation of the Kumaras (q.v.)

KAUMODAKÎ. The mace of Kṛṣṇa, presented to him by Agni when engaged with him in fighting against Indra and burning the Khândava forest

KAUNḌINYA. An ancient sage and grammarian. He offended Śiva, but was saved from that god's wrath by Viṣṇu: he was hence called Viṣṇugupta, 'saved by Viṣṇu'

KAUNTEYA. Son of Kunti. A metronymic applicable to Yudhiṣṭhira, Bhîma, and Arjuna, but commonly applied to Arjuna

KAURAVAS. Descendants of Kuru. A patronymic especially applied to the sons of Dhṛtarâṣṭra (see Mahâbhârata)

KAUSALYA. (mas.), **KAUSALYÂ** (fem.) Belonging to the Kosala nation. There are several women known by this name. The wife of Puru and mother of Janamejaya. The wife of Daśaratha and mother of Râma. (see Daśaratha) The mother of Dhṛtarâṣṭra and the mother of Pâṇḍu both were known by this name, being daughters of a king of Kâśi.

KAUŚÂMBÎ. The capital of Vatsa, near the junction of the Ganges and Jumnâ. An inscription found at Karra on the Ganges mentions that place as being situated in *Kauśâmbîmaṇḍala*, the circle of Kauśâmbî; but General Cunningham identifies the place with the village of Kosam, said to be still called Kosâmbînagar on the Jumnâ, about thirty miles above Allahabad. It is the scene of the drama *Ratnâvali*.

KAUṢÎTAKÎ. (1) A *śâkhâ* of the *Ṛgveda*. (2) (Kausîtaki) the name of a *Brâhmaṇa*, and Âraṇyaka, and an Upaniṣad. (see those terms) The *Brâhmaṇa* has been published with a translation by Professor Cowell in the *Bibliotheca Indica*.

KAUŚIKA. A devotee mentioned in the *Mahâbhârata* as having gone to a hell of torment for having pointed out to robbers a road by which they pursued and killed some persons who fled from them.

KAUŚIKAS. Descendants of Kuśika (q.v.). In one of the hymns of the *Ṛg* the epithet is given to Indra.

KAUŚIKÎ. The river Kośî in Bihâr, but there were more rivers

than one bearing this name. Satyavatī, mother of Jamadagni, is said to have been changed into a river of this name

KAUSTUBHA. A celebrated jewel obtained at the churning of the ocean, and worn by Viṣṇu or Kṛṣna on his bosom.

KAUṬILYA. Another name of Cāṇakya, the minister of Candragupta (*see* Cāṇakya)

KAUTSA. A rationalistic philosopher, who lived before the days of Yāska the author of the *Nirukta*. He regarded "the Veda as devoid of meaning, and the *Brāhmanas* as false interpretations" Yāska replied to his objections.

KAUTUKA-SARVASVA. A modern farce, in two acts, by a Pandit named Gopīnātha. "It is a satire upon princes who addict themselves to idleness and sensuality, and fail to patronise the Brāhmanas." — *Wilson.*

KAVAṢA, KAVAṢA-AILŪṢA. Son of Ilūṣa by a slave girl He was author of several hymns in the tenth book of the *Ṛgveda*. The *Aitareya Brāhmana* relates that the *ṛṣis* were performing a sacrifice on the Sarasvatī, and that Kavasa was with them; but they drove him from among them because he was the son of a slave, and therefore unworthy to drink the water of the Sarasvatī. When he was alone in the desert, a prayer was revealed to him by which he prevailed over the Sarasvatī, and its waters came and surrounded him. The *ṛṣis* saw this, and knowing that it was by the special favour of the gods, they admitted him to their society.

KAVIRĀJA. Author of a poem of studied ambiguity called *Rāghava-Pāṇḍavīyam* (q.v.).

KĀVYA-DARŚA. 'Mirror of poetry'. A work on the Ars Poetica by Śrī Daṇḍī. It has been printed in the *Bibliotheca Indica.*

KĀVYA-PRAKĀŚA. A work on poetry and rhetoric by Mammaṭa Bhaṭṭa of Kaśmīr. It has been printed at Calcutta.

KAVYAS, KĀVYAS. A class of *pitṛs*; according to some they are the Manes of men of the third caste.

KĀYAVYA. The son of a kṣatriya by a Niṣāda female, who is related in the *Mahābhārata* to have risen by virtue, knowledge, and devotion from the state of a *dasyu* to perfection.

KEDĀREŚA, KEDĀRANĀTHA. A name of Śiva. Name of one of the

twelve great *lingas* It is a shapeless mass of stone at Kedaranatha in the Himālayas. (*see* Linga)

KEKAYA. (*see* Kaikeya)

KELIKILA. A demigod attendant upon Śiva.

KENA, KENOPANIṢAD. Name of an Upanisad (q v) translated by Dr. Roer for the *Bibliotheca Indica*

KERAKAS. One-footed men who live in forests, according to the *Mahābhārata*.

KERALA. The country of Malabar proper on the western coast.

KEŚAVA. 'Having much or fine hair' A name of Visnu or Kṛsna.

KEŚĪ, KEŚIN. In the *Mahābhārata*, a demon who fought with and was defeated by Indra. In the Purānas, a *daitya* who took the form of a horse and attacked Kṛsna, but was killed by that hero's thrusting his arm into his jaws and rending him asunder

KEŚINĪ. Wife of Viśravas and mother of Rāvana; also called Kaikasī.

KEŚIDHVAJA. Son of Kṛtadhvaja. Keśidhvaja "was endowed with spiritual knowledge", and he had a cousin, Khāndikya, who "was diligent in the way of works and was renowned for religious rites". There was contention and hostilities between them, and Khāṇḍikya was driven from his dominions. But they subsequently became useful to each other and friendly. Khāndikya by his practical religion enabled Keśidhvaja to make atonement for the killing of a cow, and Keśidhvaja initiated Khāndikya in the mysteries of spiritual meditation (*yoga*).

KETU. The descending node in astronomy, represented by a dragon's tail; also a comet or meteor, and the ninth of the planets. He is said to be a *dānava*, and son of Vipracitti and Siṁhikā. He is also called Akaca, 'hairless'; Aśleṣābhava, 'cut off'; Munda, 'bald'. (*see* Rāhu)

KHĀṆḌAVA, KHĀṆḌAVA-PRASTHA. A forest and country on the banks of the Yamunā, which the Pāndavas received as their moiety when Dhṛtarāṣṭra divided his kingdom. In it they built the city of Indraprastha and made it their capital. The forest was consumed with fire by the god Agni assisted by Kṛṣṇa and Arjuna.

KHĀNDIKYA. (*see* Keśidhvaja)

KHARA. A man-eating *rākṣasa*, the younger brother of Rāvaṇa He was killed by Rāmacandra

KHARVA. A dwarf. (*see* Vālakhilya)

KHAŚĀ. A daughter of Dakṣa, wife of Kaśyapa, and mother of the *yakṣas* and *rākṣasas*, called after her Khaśātmajas.

KHAŚAS, KHAŚĀKAS, KHAŚĪKAS An outlying or border people classed with the Śakas and other northern tribes. Professor Wilson thought that traces of them might be sought among the barbarous tribes on the north-east of Bengal, the Khasiyas

KHATVĀNGA (also called Dilīpa) (1) A prince of the Solar race. In a battle between the gods and the demons he rendered great assistance to the former, who desired him to ask a boon. He begged that he might know the duration of his life, and the answer was, "Only an hour". He hastened to the world of mortals, and by earnest prayer he became united with the supreme being, Viṣṇu. "Like unto Khatvāṅga will there be no one upon earth, who, having come from heaven and dwelt an hour amongst men, became united with the three worlds by his liberality and knowledge of truth." — *VP.* (2) A club; the club of Śiva, it is also called Khinkhira and Pānśula

KĪCAKA. Brother-in-law of the king of Virāta, who was commander of the forces and general director of the affairs of the kingdom. He made love to Draupadī, and was slain by Bhīma, who rolled his bones and flesh into a ball, so th[illegible] no one could tell how he was killed.

KĪKATA. A country inhabited by people who were not Āryans; it is identified with Magadha or South Bihār.

KILATĀKULI. (Kilata + Akuli.) Two priests of the *asuras*, who according to the *Śatapatha Brāhmaṇa*, exercised a special influence between Manu and an "*asura*-slaying voice".

KIMPURUṢA. 'What man?' An indescribable man; one of a low type, partaking of the nature and appearance of animals. In later times it is synonymous with Kinnara. Name of a region between Himavat and Hemakūṭa. (*see* Jambudvīpa) Also of a king of the latter region.

KINNARAS. 'What men?' Mythical beings with the form of a man and the head of a horse. They are celestial choristers and musicians, dwelling in the paradise of Kubera on Kailasa. They sprang from the toe of Brahmā with the *yaksas*, but, according to others, they are sons of Kaśyapa. They are also called Asva-mukhas Turangavaktras, 'horse-faced', and Mayus.

KIRĀTĀRJUNĪYA. A poem descriptive of the combat between Śiva in the guise of a Kirāta or mountaineer and the Pandu prince Arjuna. The story is first told in the *Mahabharata*, and has been worked up in this artificial poem of eighteen cantos by Bharavi. Part of it has been translated into German by Schutz. There are several editions of the text. (*see* Arjuna)

KIRĀTAS. Foresters and mountaineers living in the mountains east of Hindustan. (There is a tribe in the Central Himālayas called Kirāntis.) They are described in the *Rāmāyana* as "islanders, who eat raw fish, live in the waters, and are mentigers" (men below and tigers above, according to the commentator). Their females are described as "gold-coloured and pleasant to behold", and as having "sharp-pointed hair-knots". They are perhaps the Cirrhadae placed on the Coromandel coast by classic writers.

KIRĪṬIN. 'Crowned with a diadem.' A title of Indra and also of Arjuna.

KIRMĪRA. A monster *rākṣasa*, brother of Vaka. He opposed the entrance of the Pāṇḍavas into Kāmyaka forest, and threatened that he would eat Bhīma. A furious combat ensued, in which Bhīma and he hurled large trees at each other, but the demon was at length strangled and had all his bones broken by Bhīma.

KIṢKINDHĀ. A country in the peninsula, thought to be in the Mysore, which was taken by Rāma from the monkey king Bāli, and given back to his brother Sugrīva, the friend and ally of Rāma. The capital city was Kiṣkindhā.

KOHALA. An ancient sage, to whom the invention of the drama is attributed; also a writer on music.

KOSALA. A country on the Sarayu river, having Ayodhyā for its capital. The name is variously applied to other countries in the east, and in the south, and in the Vindhya mountains. It probably widened with the dominions of its rulers, and part of Birar is

called Dakṣina-Kosala, the Southern Kosala.

KOTAVĪ, KOṬARĪ, KOṬṬAVĪ. 'A naked woman' A mystical goddess, the tutelary deity of the *daityas*, and mother of Bāna, the demon The name is sometimes applied to Durgā.

KRAMA-PĀṬHA. (*see* Pātha)

KRATU. One of the Prajāpatis, and sometimes reckoned among the great *ṛsıs* and mind-born sons of Brahmā. (*see* Ṛṣi) The *Visnu Purāṇa* says that his wife Samnati brought forth the 60,000 Vālikhilyas, pigmy sages no bıgger than a joınt of the thumb.

KRAUÑCA. (1) A pass situated somewhere ın the Himālayas, said to have been opened by Paraśurāma wıth his arrows to make a passage from Kailāsa to the southwards The *Vāyu Purāna* attributes the splitting of the mountain to Kārttikeya. Indra and Kārttikeya had a dispute about their respective powers, and agreed to decide it by running a race round the mountain. They disagreed as to the result, and therefore appealed to the mountain, who untruly decided in favour of Indra. "Kārttikeya hurled his lance at the mountain and pıerced at once it and the demon Mahiṣa." (2) A confederate of the demon Tāraka, against whom Kārttikeya led the gods and triumphed. (3) One of the seven Dvīpas. (*see* Dvīpa)

KRAVYĀD. 'A flesh-eater'. A *rākṣasa* or any carnivorous animal. In the Veda, Agni is in one place called a Kravyād of terrible power. Fire is also a Kravyād in consuming bodies on the funeral pile. (*see* Agni).

KṚPA. Son of the sage Śaradvat, and the adopted son of King Śāntanu. He became one of the privy council at Hastināpura, and was one of the three surviving Kuru warriors who made the murderous night attack upon the camp of the Pāṇḍavas. He was also called Gautama and Śāradvata. (*see* Kṛpā and Mahābhārata)

KṚPĀ, KṚPĪ. Wife of Droṇa and mother of Aśvatthāman. The sage Śāradvata or Gautama so alarmed Indra by his austerities that the god sent a nymph to tempt him. Though she was unsuccessful, two children were found born to the sage ın a tuft of grass. King Śāntanu found them and brought them up out of compassion (*kṛpā*), whence their names, Kṛpa and Kṛpā. The children passed as Śāntanu's own. Droṇa was a brāhmaṇa and

Śāntanu a ksatriya. the myth makes Kṛpi a brahmani, and so accounts for her being the wife of Drona The *Visnu Purāna* represents them as children of Satyadhṛti, grandson of Saradvata by the nymph Urvaśi, and as being exposed in a clump of long grass.

KṚṢṆA. 'Black.' This name occurs in the *Ṛgveda*, but without any relation to the great deity of later times The earliest mention of Kṛṣṇa, the son of Devakī, is in the *Chāndogya Upanisad*, where he appears as a scholar. There was a *ṛsi* of the name who was a son of Viśvaka. There was also a great *asura* so named, who with 10,000 followers committed fearful devastation, until he was defeated and skinned by Indra. In another Vedic hymn, 50,000 Kṛṣṇas are said to have been slain, and it is added in another that his pregnant wives were slain with him that he might leave no posterity This is supposed to have reference to the *raksasas* or to the dark-coloured aborigines of India.

The modern deity Kṛsna is the most celebrated hero of Indian mythology, and the most popular of all the deities He is said to be the eighth *avatāra* or incarnation of Visnu, or rather a direct manifestation of Visnu himself This hero, around whom a vast mass of legend and fable has been gathered, probably lived in the Epic age, when the Hindus had not advanced far beyond their early settlements in the north-west. He appears prominently in the *Mahābhārata*, where his character is invested with a certain degree of mysticism. Additions and interpolations have raised him to divinity, and it is in the character of the "Divine One" that he delivered the celebrated song, *Bhagavad Gita*, a production of comparatively late date, now held to be part of the great epic. In this work he distinctly declares himself to be the Supreme Being. He says: "All this universe has been created by me; all things exist in me"; and Arjuna addresses him as "the supreme universal spirit, the supreme dwelling, the eternal person, divine, prior to the gods, unborn, omnipresent" The divine character of Kṛṣṇa having thus been established, it was still further developed in the *Harivamśa*, a later addition to the *Mahābhārata*; and in the Purānas, especially in the *Bhāgavata Purāṇa*, it attained full expansion. There the story of the life of Kṛṣṇa, from his earliest days, is related with minute details, and

it is upon this portion of his life that the popular mind delights to dwell. The mischievous pranks of the child, the follies of the boy, and the amours of the youth, are the subjects of boundless wonder and delight All these stories, as told in the *Bhāgavata Purāna*, have been made accessible and popular by the Hindī translation known by the name *Prem Sāgar*, 'ocean of love', and by other versions. Much of the story of the early days of Kṛṣna is thus of comparatively modern invention, while the incidents of his relations with the Pāndava princes are among the most ancient

Kṛṣṇa was of the Yādava race, being descended from Yadu, one of the sons of Yayāti. The Yādavas of old were a pastoral race, and dwelt on the river Yamunā (Jumnā), in Vṛndāvana, on the western side, and in Gokula on the other. In those days, Kamsa, Rājā of the Bhojas, having deposed his father, Ugrasena, ruled in the city of Mathurā, near Vṛndāvana Ugrasena had a brother named Devaka, and Devaka had a daughter named Devakī, who married Vasudeva, son of Śura, also a descendant of Yadu. The history of Kṛṣṇa's birth, as given in the *Mahābhārata* and followed by the *Visṇu Purāna*, is that Visṇu plucked out two of his own hairs, one white, the other black. These two hairs entered the wombs of Rohiṇī and Devakī; the white hair became Balarāma and the black (*kṛṣṇa*) hair (*keśa*) became Kṛṣṇa or Keśava. His reputed father, Vasudeva, was brother of Kuntī, the wife of Pāndu, and so Kṛṣṇa was cousin of the three elder Pāṇḍava princes.

The *Mahābhārata* gives two summaries of his exploits, of which the following are abridgements: "While Kṛṣṇa was growing up as a high-souled boy in the tribe of cowherds, the force of his arms was rendered famous by him in the three worlds." He slew the king of the Hayas (horses), dwelling in the woods of the Yamunā. He slew the direful *dānava*, who bore the form of a bull. He also slew Pralambha, Naraka, Jambha, and Pīṭha, the great *asura*, and Muru. He overthrew and slew Kaṁsa, who was supported by Jarāsandha. With the help of Balarāma he defeated and destroyed Sunāman, brother of Kaṁsa and king of the Śūrasenas. He carried off the daughter of the king of the Gāndhāras at a *svayaṁvara*, and princes were yoked to his car. He secured the death of Jarāsandha and slew Śiśupāla. He overthrew Saubha,

the self-supporting or flying city of the *daityas*, on the shore of the ocean. He conquered the Angas and Bangas, and numerous other tribes. Entering the ocean filled with marine monsters, he overcame Varuna. In Pātāla he slew Pañcajana, and obtained the divine shell Pāñcajanya. With Arjuna he propitiated Agni in the Khāṇdava forest, and obtained the fiery weapon, the discus Mounted on Garuḍa, he alarmed Amarāvatī, the city of Indra, and brought away the Pārijāta tree from thence

In another passage, Arjuna rehearses some of Kṛsna's exploits. He destroyed the Bhoja kings in battle, and carried off Rukmiṇī for his bride. He destroyed the Gāndhāras, vanquished the sons of Nagnajit, and released King Sudarśana, whom they had bound. He slew Pāndya with the fragment of a door, and crushed the Kalingas in Dantakūra. Through him the burnt city of Benares was restored. He killed Ekalavya, king of the Nisādas, and the demon Jambha. With the aid of Balarāma he killed Sunāman, the wicked son of Ugrasena, and restored the kingdom to the latter. He conquered the flying city of Saubha and the king of the Śālavas, and there he obtained the fiery weapon Śataghnī. Naraka, son of the earth, had carried off the beautiful jewelled earrings of Aditi to Prāgjyotiṣa, the impregnable castle of the *asuras*. The gods, headed by Indra, were unable to prevail against Naraka, so they appointed Kṛṣna to slay him. Accordingly, he killed Muru and the *rākṣasa* Ogha; and finally he slew Naraka and brought back the earrings.

It further appears in different parts of the *Mahābhārata* that Kṛṣṇa, prince of Dvārakā, was present at the *svayamvara* of Draupadī, and gave his judgement that she had been fairly won by Arjuna. While the Pāṇḍavas were reigning at Indraprastha, he paid them a visit, and went out hunting with them in the Khāṇḍava forest. There he and Arjuna allied themselves with Agni, who was desirous of burning the Khāṇḍava forest but was prevented by Indra. Agni having secured the help of Kṛṣṇa and Arjuna, he gave the former the celebrated *cakra* (discus) Vajra-nābha, and the club Kaumodakī. Then Indra was defeated and Agni burnt the forest. Arjuna afterwards visited Kṛṣṇa at Dvārakā, and was received with great demonstrations of joy. Arjuna, with the connivance of Kṛṣṇa, eloped with Subhadrā, Kṛṣṇa's sister,

much to the annoyance of Balarāma, her elder brother. When Yudhisthira was desirous of performing the *rājasūya* sacrifice, Kṛsna told him that he must first conquer Jarāsandha, king of Magadha. Jarāsandha was attacked and slain, and Kṛṣṇa was thus revenged upon the enemy who had forced him to leave Mathurā and emigrate to Dvārakā. Kṛṣṇa attended the *rājasūya* sacrifice performed by Yudhisthira, and there he met Śiśupāla, whose betrothed wife he had carried off Śiśupāla reviled him and acted very violently, so Kṛṣṇa cast his discus and cut off his enemy's head. He was present at the gambling match between Yudhisthira and the Kauravas. When Draupadī had been staked and lost, she was dragged into the public hall by Duhśāsana, who tore off her clothes, but Kṛṣṇa pitied her, and renewed her clothes as fast as they were torn away. After the close of the exile of the Pāndavas, Kṛṣṇa was present, and took part in the council which preceded the great war, and strongly advised a peaceful settlement. Then he returned to Dvārakā. Thither Arjuna and Duryodhana followed him with the object of enlisting his services in the coming war, but he refused to take any active part because he was related to both parties. He gave them the choice of his personal attendance or of the use of his army. Arjuna, who had arrived first, and therefore had the first choice, asked for Kṛṣṇa himself, and Duryodhana joyfully accepted the army. Kṛṣṇa then became the charioteer of Arjuna. After this, at the request of the Pāṇḍavas, he went in splendid state to Hastināpura as a mediator, but his efforts were unavailing, and he returned. Preparations for action were then made and the forces drawn out. On the eve of the battle, while acting as Arjuna's charioteer, he is represented as relating to Arjuna the *Bhagavad Gītā* or divine song. He rendered valuable services to Arjuna throughout the battle, but on two occasions he suggested unfair dealing. He prompted the lie by which Yuddhiṣṭhira broke down the prowess of Droṇa, and he suggested the foul blow by which Bhīma shattered the thigh of Duryodhana. He afterwards went to Hastināpura with the conquerors, and he also attended their *aśvamedha* sacrifice. On returning to Dvārakā he issued a proclamation forbidding the use of wine. Portents and fearful signs appeared, and a general feeling of alarm spread among all in Dvārakā. Kṛṣṇa gave

directions that the inhabitants should go out to Prabhasa on the sea-shore and endeavour to propitiate the deity. He gave permission also that wine might be drunk for one day A drunken brawl followed, in which his son Pradyumna was killed in his presence, and nearly all the chiefs of the Yadavas were slain Balarāma went out from the fray and died peacefully under a tree, and Kṛṣṇa himself was killed unintentionally by a hunter named Jaras, who shot him with an arrow, mistaking him at a distance for a deer. Arjuna proceeded to Dvārakā and performed the obsequies of Kṛsna. A few days afterwards the city was swallowed up by the sea. Five of Kṛṣṇa's widows were subsequently burnt upon a funeral pile in the plain of Kurukṣetra.

"Among the texts of the *Mahābharata*," says Dr. Muir, "there are some in which Kṛṣṇa is distinctly subordinated to Mahadeva (Śiva), of whom he is exhibited as a worshipper, and from whom, as well as from his wife Umā, he is stated to have received a variety of boons. Even in these passages, however, a superhuman character is ascribed to Kṛsna."

The popular history of Kṛsna, especially of his childhood and youth, is given in the Purānas, and is the subject of many a story The *Bhāgavata Purāṇa* is the great authority, and from that the following account is condensed —

> The sage Nārada had foretold to Kamsa that a son of Devakī, his brother's daughter, should destory him and overthrow his kingdom. To obviate this danger, Kamsa kept his cousin Devakī confined in his own palace, and six children that she bore he caused to be put to death. She conceived a seventh time, but the child was an incarnation of Viṣnu, and was miraculously preserved by being transferred from the womb of Devakī to that of Rohiṇī, who was Vasudeva's second wife. This child was Balarāma. Devakī again conceived, and her eighth child was born at midnight with a very dark skin, whence he was called Kṛṣna. He had a peculiar curl of hair, called Śrīvatsa, upon his breast. The gods interposed to preserve the life of this divinely begotten child. The guards of the palace were overpowered with sleep, and bolts and barriers were removed. Vasudeva

took up the child and escaped with him from Mathurā. He repaired to the bank of the Yamunā (Jumnā), and, crossing the river, went to the house of Nanda, a cowherd, whose wife, Yaśodā, had on that very night been delivered of a female child Vasudeva secretly changed the infants, and carried back the daughter of Yaśodā to his wife Devakī Kaṁsa discovered that he had been cheated, and in his wrath he ordered that every male infant that gave signs of vigour should be put to death. Vasudeva and Devakī, being no longer dangerous, were set at liberty. Nanda, alarmed by the order for massacre, took the young child and removed with Yaśodā and with Rohinī and Balarāma to Gokula Here Kṛṣṇa was brought up, and wandered about in company of his elder brother Balarāma. They played many pranks and passed many practical jokes; but they exhibited such marvellous strength and such godlike powers that they soon became famous. Kaṁsa was continually forming schemes for the death of Kṛṣṇa. The female demon Pūtanā assumed a lovely form, and tried to kill him by suckling him, but the child sucked away her life. Another demon tried to drive a cart over him, but be dashed the cart to pieces. A demon named Tṛṇāvartta took the form of a whirlwind and flew off with him, but the child brought the demon to the ground with such violence that he died. One day Kṛṣṇa broke the vessels of milk and curds and ate the butter, which made Yaśodā angry. She fastened a rope round his body, and tied him to a large bowl, but he dragged the bowl away till it caught between two trees and uprooted them. From this feat he got the name of Dāmodara (rope-belly). He had a terrible conflict with the great serpent Kāliya, who lived in the Yamunā, and he compelled him to go away. On one occasion, when the *gopīs* or milkmaids were bathing, he took away all their clothes and climbed up a tree, and there he remained till the damsels came to him naked to recover them. He persuaded Nanda and the cowherds to give up the

worship of Indra, and to worship the mountain Govardhana, which shelterd them and their cattle. Incensed at the loss of his offerings, Indra poured down a heavy rain, which would have deluged them, but Kṛṣṇa lifted up the mountin Govardhana, and held it upon his finger as a shelter for seven days, till Indra felt that he was foiled. From this feat he obtained the name of Govardhanadhara and Tungīsa. As he had protected the kine, Indra expressed his satisfaction, and gave him the title of Upendra. He was now approaching manhood, and was very handsome. The *gopis* were all enamoured of him, and he dispensed his favours very freely. He married seven or eight of them, but his first and favourite wife was Rādhā. At this period of his life he is represented with flowing hair and with a flute in his hand. One of his favourite pastimes was a round dance, called *Maṇḍala-nṛtya* or *Rāsamandala*, in which he and Rādhā formed the centre whilst the *gopīs* danced round them. But his happiness was interrupted by the machinations of Kaṁsa, who sent formidable demons to destroy him — Arista in the form of a bull, and Keśin in the form of a horse. These attempts having failed, Kaṁsa sent his messenger, Akrūra, to invite Kṛṣṇa and Balarāma to Mathurā to attend some games, and he formed several plans for their destruction. They accepted the invitation, and went to Mathurā. Near the city they found Kaṁsa's washerman engaged in his calling. They threw down some of his clothes, and he addressed them insolently, upon which they killed him, and took such clothes as they liked. In his progress he met Kubjā, a crooked damsel, who gave him some unguent, and he repaid her gift by making her straight. In the games he killed Caṇūra, the king's boxer. Afterwards he killed Kaṁsa himself, and replaced Ugrasena on the throne. He remained in Mathurā and studied the science of arms under Sāndīpani. He went down to the infernal regions and brought back his six brothers, whom Kaṁsa had killed, and these having tasted the milk of their

mother ascended to heaven During this period he killed a demon named Pañcajana, who had attacked the son of his teacher. This demon lived in the sea in the form of a conch-shell, and Kṛṣna afterwards used this shell, called Pāñcajanya, as a trumpet. Kamsa's two wives were daughters of Jarāsandha, king of Magadha. This king assembled his forces and marched against Mathurā to chastise Kṛṣṇa, but he was defeated. He renewed his attacks eighteen times, and was as often defeated. A new enemy then threatened Kṛsna, a Yavana or foreigner named Kālayavana, and Kṛsna had been so weakened that he knew he must succumb either to him or to his old enemy the king of Magadha, so he and all his people migrated to the coast of Guzerat, where he built and fortified the city of Dvārakā [The *Mahābhārata* makes no mention of this foreign king, and says that Kṛsṇa retired before the eighteenth attack of Jarāsandha. The foreign king would, therefore, seem to be an invention of the Purānas for saving Kṛsna's reputation.]

After his settlement at Dvārakā, Kṛsṇa carried off and married Rukminī, daughter of the Rājā of Vidarbha, and the betrothed of Śiśupāla. An incident now occurred which brought him two more wives. A Yādava chief named Satrājit had a beautiful gem called *syamantaka*, which Kṛṣna wished to possess. Satrājit, for the sake of security, gave the gem into the charge of his brother Prasena, and Prasena was killed in the forest by a lion, who carried off the jewel in his mouth. This lion was killed by Jāmbavat, the king of the bears. Satrājit suspected Kṛṣṇa of taking the jewel, and he, to clear himself, went out into the forest, ascertained the manner of Prasena's death, fought with Jāmbavat, and recovered the jewel. Kṛṣṇa then married Jāmbavatī, the daughter of Jāmbavat, and Satyabhāmā, the daughter of Satrājit. But the number of his wives was practically unlimited, for he had 16,000 and a hundred or so besides, and he had 180,000 sons. By Rukminī he had a son Pradyumna and a daughter Cārumatī. His son by Jāmbavatī was Śāmba, and by Satyabhāmā he had ten sons. Indra came to visit Kṛṣṇa at Dvārakā, and implored him to

suppress the evil deeds of the demon Naraka Kṛsna accordingly went to the city of Naraka, killed the demon Muru, who guarded the city, and then destroyed Naraka himself. Kṛsna next went to pay a visit to Indra in *svarga*, taking with him his wife Satyabhāmā. At her request he requited the hospitality shown him by carrying off the famed *parijāta* tree, which was produced at the churning of the ocean. The tree belonged to Śaci, wife of Indra, and she complained to her husband Indra drew out his forces and tried to recover it, but was defeated by Kṛsna Pradyumna, son of Kṛsna had a son named Aniruddha, with whom a female *daitya*, Usā, daughter of Bāna, fell in love. She induced a companion to carry off the young man, and Kṛsna, Balarama, and Pradyumna went to rescue him. Bāna, with the whole *daitya* host, and assisted by Śiva and Skanda, the god of war, encountered them Kṛsna, "with the weapon of yawning, set Śiva agape", and so overpowered him. Skanda was wounded. Bana maintained a fierce combat with Kṛsna, and was severely wounded, but Kṛsna spared his life at the intercession of Śiva, and Aniruddha was released.

There was a man named Paundraka, who was a Vāsudeva, or descendant of one Vasudeva. Upon the strength of the identity of this name with that of Vasudeva, the father of Kṛsna, this man Pauṇḍraka assumed the insignia and title of Kṛsna, and he had the king of Kāśi or Benares for an ally. Kṛsna slew Paundraka, and he hurled his flaming discus at Benares and destroyed that city. Such are the principal incidents of the life of Kṛsna as given in the *Harivamśa*, the Purānas, and the *Prem Sāgar*

Similarity in the sound of the name, and some incidents in the life of Kṛṣna, have led some to believe that the legend of Kṛsna had its origin in the life of Christ, but this is not the general opinion.

Kṛṣṇa has many appellations derived from his family relations, his exploits, and personal characteristics; and there are many which apply both to the full deity, Viṣnu, and his incarnation, Kṛṣṇa.

KṚṢṆĀ. The personal name of Draupadī.

KṚṢṆA DVAIPĀYANA. (*see* Vyāsa)

KṚTĀNTA. A name of Yama, the god of death.

KṚTAVARMAN. A Kuru warrior, one of the last surviving three who made the murderous night attack upon the camp of the Pāndavas. (*see* Mahābhārata) He was killed in a drunken brawl at Dvārakā He was also called Bhoja

KṚTAVĪRYA. Son of Dhanaka and father of the Arjuna who is better known by his patronymic Kārtavīrya. Kṛtavīrya was a great patron of the Bhṛgus, and according to the Purānas, "he ruled over the whole earth with might and justice, and offered 10,000 sacrifices. Of him this verse is still recited, 'The kings of the earth will assuredly never pursue his steps in sacrifice, in munificence, in devotion, in courtesy, and in self-control.' "

KṚTA YUGA. The first age of the world, a period of 1,728,000 years. (*see* Yuga)

KṚTTIKĀS. The Pleiades. The six nurses of Kārttikeya, the god of war. They were daughters of a king according to one legend, wives of *ṛsis* according to another

KRIYĀ-YOGA-SĀRA. A portion of the *Padma Purāṇa* treating of rites and ceremonies. (*see* Padma Purāṇa)

KRODHA, KRODHA-VAŚĀ. One of the many daughters of Dakṣa and sister-wives of Kaśyapa. She was the mother "of all sharp-toothed monsters, whether on the earth, amongst the birds, or in the waters, that were devourers of flesh".

KṢAṆADĀ-CARA. 'Night walkers.' Ghosts of evil character, goblins, *rākṣasas.*

KṢAPAṆAKA. An author who was one of "the nine gems" at the court of Vikramāditya. (*see* Nava-ratna)

KṢATRIYA. The second or regal and warrior caste. (*see* Varṇa).

KṢATTRI. A name by which Vidura was familiarly called. The term, as explained in Manu, means the son of a śūdra father and brāhmana mother, but Vidura's father was a brāhmaṇa and his mother a slave girl.

KṢEMAKA. Son of Niramitra or Nimi, and the last prince of the Lunar race. There is a memorial verse quoted in the *Visṇu Purāṇa* which says, "The race which gave origin to brāhmaṇas

and kṣatriyas, and which was purified by regal sages, terminated with Ksemaka in the Kali age "

KṢEMA-VṚDDHI. A general of the Śālvas who had a command in the army which attacked Dvārakā, and was defeated by Kṛsna's son, Śāmba.

KULA-PARVATAS. 'Family mountains.' A series or system of seven chains of mountains in southern India. They are Mahendra, Malaya, Sahya, Śuktimat, Ṛksa (for which Gandhamadana is sometimes substituted), Vindhya and Pāripātra. Mahendra is the Orissa chain; Malaya, the hills of Malabar proper, the south part of the Western Ghāts; Sahya, the northern parts of the Western Ghāts; Śuktimat is doubtful; Ṛksa, the mountains of Gondwānā; Vindhya is here applied to the eastern division of the Vindhya mountains; and Pāripātra, or Pāriyātra as it is frequently written, applies to the northern and western portions of the same range. The classification seems to have been known to Ptolemy, for he specifies seven ranges of mountains, but his names are not in accord.

KULIKA. One of the eight serpent kings, described as of a dusky brown colour and having a half-moon on his head.

KULINDAS. A people living in the north-west.

KULLŪKABHAṬṬA. The famous commentator on Manu, whose gloss was used by Sir W. Jones in making the translation of Manu.

KUMĀRA. A name of Skanda, god of war. In the *Brāhmanas* the term is applied to Agni.

KUMĀRAS. Mind-born sons of Brahmā, who, declining to create progeny, remained ever boys and ever pure and innocent. There were four of them, Sanatkumāra, Sananda, Sanaka, and Sanātana; a fifth, Ṛbhu, is sometimes added. (*see* Visnu Purāna)

KUMĀRA-SAMBHAVA. 'The birth of the war god (Kumāra).' A poem by Kālidāsa. The complete work consists of sixteen cantos, but only seven are usually given, and these have been translated into Latin by Stenzler. Parts have been rendered into English verse by Griffiths. There are several editions of the text.

KUMĀRĪ. 'The damsel.' An epithet of Sītā, also of Durgā. Cape Comorin.

KUMĀRILA-BHAṬṬA, KUMĀRILA-SVĀMĪ. A celebrated teacher of the Mīmāmsā philosophy and opponent of the Buddhists, whom he is said to have extirpated by argument and by force. He was prior to Śankarācārya, in whose presence he is recorded to have burnt himself.

KUMBHAKARṆA. Son of Viśravas by his *rākṣasa* wife Keśinī, and full brother of Rāvaṇa. A monster who, under the curse of Brahmā (or, as otherwise represented, as a boon), slept for six months at a time and remained awake for only a single day. When Rāvana was hard pressed by Rāma he sent to arouse Kumbha-karna. This was effected with great difficulty. After drinking 2000 jars of liquor he went to consult with his brother, and then took the field against the monkey army. He beat down Sugrīva, the monkey chief, with a large stone, and carried him a prisoner into the city of Lankā. When he returned to the battle he encountered Rāma, and after a stout fight he was defeated, and Rāma cut off his head

KUMUDA. 'A lotus'. A Nāga or serpent king whose sister, Kumudvatī, married Kuśa, son of Rāma.

KUMUDVATĪ. A Nāga or serpent princess whose marriage to Kuśa, son of Rāma, is described in the *Raghuvaṁśa*.

KUṆḌINAPURA. The capital of Vidarbha. It survives as the modern Kundapur, situated about 40 miles east of Amarāvatī, in Berar.

KUNTALA. A country in the Dakhin, about Adoni; the Dakhin.

KUNTĪ. (also called Pṛthā and Pārṣṇī). (1) Daughter of the Yādava prince Śūra, king of the Śūrasenas, whose capital was Mathurā on the Yamunā. She was sister of Vasudeva, and was given by her father to his childless cousin Kuntibhoja, by whom she was brought up. In her maidenhood she showed such respectful devotion to the the sage Durvāsas, that he gave her a charm by means of which she might have a child by any god she pleased to invoke. She called upon the sun, and by him had a son named Karṇa, but without any detriment to her virginity; still, to keep the affair secret, the child was exposed on the banks of the Yamunā. Subsequently she married Pāṇḍu, whom she chose at a *svayaṁvara*, and bore three sons, Yudhiṣṭhira, Bhīma, and Arjuna, who were called Pāṇḍavas although they were said to be

the sons of the gods Dharma, Vayu, and Indra respectively This may have happened, as is stated, from the potency of the old charm, but if so, it is strange that Madri, the second wife of Pandu, should have enjoyed the same privilege, and have borne twin children to the Aśvins This difficulty, however, is got over by a statement that Kunti imparted to her the charm. Kunti was a discreet and devoted mother, and although rather jealous of Mādri, she was a kind mother to her children after Madri was burnt on her husband's pyre After the end of the great war she retired into the forest with Dhrtarastra and his wife Gandhari, and there they all perished in a forest fire (2) Name of a people and country in Upper India

KUNTIBHOJA. King of the people called Kuntis. The adoptive father of Kunti.

KŪRMA AVATĀRA. The tortoise incarnation. (*see* Avatara)

KŪRMA PURĀṆA. "That in which Janardana (Visnu), in the form of a tortoise, in the regions under the earth, explained the objects of life — duty, wealth, pleasure, and liberation, - in communication with Indradyumna and the *rsis* in the proximity of Śakra, which refers to Laksmi *kalpa*, and contains 17,000 stanzas, is the *Kūrma Purana*." The account which the Purāna gives of itself and its actual contents do not agree with this description. "The name being that of an *avatāra* of Visnu, might lead us to expect a Vaiṣṇava work; but it is always and correctly classed with the Śaiva Purānas, the greater portion of it inculcating the worship of Śiva and Durgā. The date of this Purāna cannot be very remote." — *Wilson.*

KURU. A prince of the Lunar race, son of Samvarana by Tapati, a daughter of the sun. He ruled in the north-west of India over the country about Delhi. A people called Kurus, and dwelling about Kurukṣetra in that part of India, are connected with him. He was ancestor both of Dhṛtarāṣṭra and Pāndu, but the patronymic Kaurava is generally applied to the sons of the former.

KURU-JĀṄGALA. A forest country in the upper part of the Doāb

KURUKṢETRA. 'The field of the Kurus.' A plain near Delhi where the great battle between the Kauravas and Pāṇḍavas was fought. It lies south-east of Thānesar, not far from Pānipat, the scene of

many battles in later days

KUŚA One of the twin sons of Rāma and Sītā After the death of Rāma, his two sons Kuśa and Lava became kings of the Southern and Northern Kosalas, and Kuśa built Kuśasthalī or Kuśāvatī in the Vindhyas, and made it his capital. (*see* Rāma)

KUŚADHVAJA. A brother of Janaka, king of Mithilā, and consequently uncle of Sītā. His two daughters, Māndavī and Śrutakīrtti, were married to Bharata and Śatrughna, the sons of Daśaratha. Some make him king of Sānkāśyā, and others king of Kāśī, and there are differences also as to his genealogy.

KUŚĀMBA. Son of Kuśa and descendant of Purūravas He engaged in devout penance to obtain a son equal to Indra, and that god was so alarmed at his austerities, that he himself became incarnate as Gādhi, son of Kuśāmba.

KUŚA STHALĪ. (1) A city identical with or standing on the same spot as Dvārakā. It was built by Raivata, and was the capital of his kingdom called Ānarta. When Raivata went on a visit to the region of Brahmā, his city was destroyed by Puṇyajanas, i.e., *yakṣas* or *rākṣasas*. (2) A city built by Kuśa, son of Rāma, on the brow of the Vindhyas. It was the capital of Southern Kosala. Also called Kuśavatī.

KUŚĀVATĪ. The capital of Southern Kosala, built upon the Vindhyas by Kuśa, son of Rāma.

KUṢMĀṆḌAS. 'Gourds.' A class of demigods or demons in the service of Śiva.

KUŚIKA. A king who, according to some, was the father of Viśvāmitra, or, according to others, the first of the race of Kuśikas from whom Gādhi, the father of Viśvāmitra, descended.

KUSUMAPURA. 'The city of flowers.' Pāṭaliputra or Patna.

KUSUMĀYUDHA. A name of Kāma, or Cupid as the bearer of the bow (*āyudha*) of flowers (*kusuma*).

KUTSA. A Vedic *ṛṣi* and author of hymns. He is represented as being persecuted by Indra, but on one occasion he was defended by that god against the demon Śuṣṇa. It is said that Indra took him to his palace, and that they were so much alike that Śacī Puspotkaṭā, Indra's wife, did not know which was her husband.

KUVALĀŚVA, KUVALAYĀŚVA. A prince of the Solar race, who, according to the *Visnu Purana*, had 21,000 sons, but the *Harivamśa* numbers them only as 100. Attended by his sons, he attacked the great *asura*, Dhundhu, who lived in a sea of sand, and harassed the devotions of the pious sage Uttanka They unearthed the demon and slew him, from which exploit Kuvalasva got the title of Dhundhumara, slayer of Dhundhu, but all his sons except three perished by the fiery breath of the monster.

KUVALAYĀPĪḌA. An immense elephant, or a demon in elephantine form, belonging to Kamsa, and employed by him to trample the boys Kṛsna and Balarāma to death. The attempt failed and the elephant was killed.

KUBERA. In the Vedas, a chief of the evil beings or spirits living in the shades: a sort of Pluto, and called by his patronymic Vaiśravana. Later he is Pluto in another sense, as god of wealth and chief of the Yaksas and Guhyakas. He was son of Visravas by Idāviḍā, but he is sometimes called son of Pulastya, who was father of Viśravas. This is explained by the *Mahabharata*, according to which Kubera was son of Pulastya, but that sage being offended with Kubera for his adulation of Brahma, "reproduced the half of himself in the form of Visravas", and had Rāvana and other children. (*see* Viśravas) Kubera's city is Alakā (also called Prabhā, Vasudharā, and Vasusthali) in the Himālayas, and his garden Caitraratha on Mandara, one of the spurs of Mount Meru, where he is waited upon by the Kinnaras Some authorities place his abode on Mount Kailasa in a palace built by Viśvakarmā. He was half-brother of Ravana, and, according to the *Rāmāyana* and *Mahābhārata*, he once had possession of the city of Lankā in Ceylon, which was also built by Viśvakarma, and from which he was expelled by Rāvana. The same authority states that he performed austerities for thousands of years, and obtained the boon from Brahmā that he should be immortal, one of the guardian deities of the world, and the god of wealth. So he is regent of the north, and the keeper of gold and silver, jewels and pearls, and all the treasures of the earth, besides nine particular Nidhis, or treasures, the nature of which is not well understood. Brahmā also gave him the great self-moving aerial car Puspaka (q.v.). His wife is Yakṣī, Cārvī, or Kauverī, daughter of the *dānava*

Mura. His sons are Manigrīva or Varnakavi and Nalakūbara or Mayurāja, and his daughter Mīnākṣī (fish-eyed). He is represented as a white man deformed in body, and having three legs and only eight teeth. His body is covered with ornaments. He receives no worship. The name Kubera, as also the variant Kutanu, signifies 'vile body', referring to his ugliness. He is also called Dhanapati, 'lord of wealth'; Icchāvasu, 'who has wealth at will'; Yaksarāja, 'chief of the Yaksas', Mayurāja, 'king of the Kinnaras'; Rāksasendra, 'chief of the Rāksasas'; Ratnagarbha, 'belly of jewels'; Rājarāja, 'king of kings'; and Nararāja, 'king of men' (in allusion to the power of riches). From his parentage he is called Vaiśravaṇa, Paulastya, and Aidavida or Ailavila As an especial friend of Śiva he is called Īśasakhī, &c

LAGHU-KAUMUDĪ. A modern and very much simplified edition of Pānini's Grammar by Varadarāja. It has been edited and translated by Dr. Ballantyne

LAKṢMAṆA. (1) Son of king Daśaratha by his wife Sumitrā He was the twin brother of Śatrughna, and the half-brother and especial friend of Rāmacandra. Under the peculiar circumstances of his birth, one-eighth part of the divinity of Visnu became manifest in him (*see* Daśaratha) But according to the *Adhyātma Rāmāyaṇa*, he was an incarnation of Śeṣa. When Rāma left his father's court to go to the hermitage of Viśvāmitra, Laksmaṇa accompanied him, and afterwards attended him in his exile and in all his wanderings. He was also very attached to Rāma's wife Sītā, which gave rise to the reproach that the two brothers were husbands of one wife. On one occasion, indeed, Sītā reproached Lakṣmaṇa that he did not hasten to rescue Rāma from danger, because he wished to obtain herself. His own wife was Urmilā, the sister of Sītā, and he had two sons, Angada and Candraketu. While Rāma and Lakṣmaṇa were living in the wilderness, a *rākṣasī* named Śūrpanakhā, sister of Rāvaṇa, fell in love with Rāma and made advances to him. He jestingly referred her to Lakṣmana, who in like manner sent her back to Rāma. When she was again repulsed she attacked Sītā, whom Rāma was obliged to defend. Rāma then called upon Laksmaṇa to disfigure the *rākṣasī*, and accordingly he cut off her nose and ears. The mutilated female called upon her brother to avenge her, and a

fierce war ensued. When Sita was carried off by Ravana Lakṣmana accompanied Rāma in his search, and he ably and bravely supported him in his war against Ravana Rama's earthly career was drawing to a close, and Time was sent to inform him that he must elect whether to stay longer on earth, or to return to the place from whence he had come While they were in conference, the irascible sage Durvasas came and demanded to see Rama instantly, threatening him with the most direful curses if any delay were allowed to occur To save his brother Rama from the threatened curse, but aware of the consequences that would ensue to himself from breaking in upon Rama's interview with Time, he went in and brought Rāma out Lakṣmana, knowing his fate, retired to the river Sarayu and resigned himself The gods then showered down flowers upon him and conveyed him bodily to heaven. (2) A son of Duryodhana, killed by Abhimanyu

LAKṢMĪ. The word occurs in the *Rgveda* with the sense of good fortune, and in the *Atharvaveda* the idea has become personified in females both of a lucky and unlucky character The *Taittirīya Samhitā*, as explained by the commentator, makes Lakṣmī and Śrī to be two wives of Āditya, and the *Śatapatha Brahmana* describes Śrī as issuing forth from Prajāpati

Lakṣmī or Śrī in later times is the goddess of fortune, wife of Visnu, and mother of Kāma. The origin ascribed to her by the *Rāmāyana* is the one commonly received According to this legend she sprang, like Aphrodite, from the froth of the ocean, in full beauty with a lotus in her hand, when it was churned by the gods and the *asuras*. Another legend represents her as floating on the flower of a lotus at the creation. With reference to this origin, one of her names is Kṣīrābdhitanayā, 'daughter of the sea of milk'. From her connection with the lotus she is called Padmā According to the Purānas, she was the daughter of Bhṛgu and Khyāti. The *Viṣnu Purāna* says, "Her first birth was the daughter of Bhṛgu by Khyāti. It was at a subsequent period that she was produced from the sea at the churning of the ocean When Hari was born as a dwarf, Lakṣmī appeared from a lotus (as Padmā or Kamalā). When he was born as Rāma of the race of Bhṛgu (or Paraśurāma), she was Dharanī. When he was Rāghava (Rāma-candra), she was Sītā. And when he was Kṛṣna she became

Rukmini In the other descents of Visnu she is his associate." One version of the *Rāmāyana* also affirms that "Laksmī, the mistress of the worlds, was born by her own will, in a beautiful field opened up by the plough", and received from Janaka the name of Sītā.

Lakṣmī is said to have four arms, but she is the type of beauty, and is generally depicted as having only two. In one hand she holds a lotus. "She has no temples, but being godness of abundance and fortune, she continues to be assiduously courted, and is not likely to fall into neglect." Other names of Lakṣmī are Hīra, Indirā, Jaladhijā, 'ocean born'; Cancalā or Lolā, 'the fickle', as goddess of fortune; Lokamātā, 'mother of the world'.

LALITAVISTARA. A work in Sanskṛt verse on the life and doctrines of Buddha. It has been printed in the *Bibliotheca Indica.*

LĀṄGALĪ. 'Armed with a ploughshare.' Balarāma

LAṄKĀ. (1) The island of Ceylon or its capital city. The city is described in the *Rāmāyaṇa* as of vast extent and of great magnificence, with seven broad moats and seven stupendous walls of stone and metal. It is said to have been built of gold by Viśvakarmā for the residence of Kubera, from whom it was taken by Rāvana. The *Bhāgavata Purāna* represents that the island was originally the summit of mount Meru, which was broken off by the god of the wind and hurled into the sea. (2) Name of one of the Śākinīs or evil spirits attendant on Śiva and Devī.

LĀṬA. A country comprising Khandesh and part of Guzerat about the Mhye river. It is also called Lār, and is the *Aαϱιχη* of Ptolemy

LĀṬYĀYANA. Author of a *sūtra* work. It has been printed in the *Bibliotheca Indica.*

LAVA. One of the twin sons of Rāma and Sītā. He reigned at Śrāvastī. (*see* Rāma)

LAVAṆA. A *rākṣasa*, son of Madhu by Kumbhīnasī, the sister of Rāvaṇa and daughter of Viśravas. He inherited from his father an invincible trident which had been presented to him by Śiva. He was surprised without his weapon and killed by Śatrughna. Lavaṇa was king of Mathurā and Śatrughna succeeded him.

LIKHITA. Author of a Dharmaśāstra or code of law.

LĪLĀVATĪ. 'Charming.' The fanciful title of that chapter of Bhāskara's *Siddhānta-siromani* which treats of arithmetic and geometry. It has been translated by Colebrooke and Dr Taylor, and the text has been printed.

LINGA, LINGAM. The male organ. The phallus. The symbol under which Śiva is universally worshipped. It is of comparatively modern introduction and is unknown to the Vedas, but it receives distinct notice in the *Mahabharata*. "The emblem ... a plain column of stone, or sometimes a cone of plastic mud ... suggests no offensive ideas. The people call it Siva or Mahādeva, and there's an end." In the *Siva Purana*, and in the *Nandi Upa-purāna*, Siva is made to say, "I am omnipresent, but I am especially in twelve forms and places." These are the twelve great *lingas*, which are as follow:

1. *Somanātha*: 'Lord of the moon.' At Somnath Pattan, a city which still remains in Guzerat. This was the celebrated "idol" destroyed by Mahmud of Ghazni.

2. *Mallikārjuna* or *Srisaila*. 'The mountain of Sri.' On a mountain near the river Kṛsnā.

3. *Mahākāla, Mahākālesvara*: At Ujjain. Upon the capture of Ujjain in the reign of Altamsh, AD 1231, this deity of stone was carried to Delhi and there broken up.

4. *Omkāra*: This is also said to have been at Ujjain, but it is probably the shrine of Mahādeva at Omkāra Māndhātta, on the Narmadā.

5. *Amaresvara*: 'God of gods.' This is also placed at Ujjain.

6. *Vaidyanātha*: 'Lord of physicians.' At Deogarh in Bengal. The temple is still in being, and is a celebrated place of pilgrimage.

7. *Rāmesa* or *Rāmesvara*: 'Lord of Rama.' On the island of Ramisseram, between the continent and Ceylon. This *Lingam*, whose name signifies 'Rāma's lord', is fabled to have been set up by Rāma. The temple is still in tolerable repair, and is one of the most magnificent in India.

8. *Bhima Śankara*: In Ḍākini. This is in all probability the same with Bhimeśvara, a *Lingam* worshipped at Draksharam, in the Rājamahendri (Rajahmundry) district, and there venerated as

one of the twelve

9. *Viśveśvara*: 'Lord of all.' At Benares. It has been for many centuries the chief object of worship at Benares. Aslo called Jyotir-lingam.

10 *Tryambaka, Tryaksa*· 'Tri-ocular'. On the banks of the Gomatī.

11. *Gautameśa*: 'Lord of Gautama.'

12 *Kedāreśa, Kedāranātha*: In the Himālaya The deity is represented as a shapeless mass of rock.

Nāganātha or Nāganātheśa and Vāmeśvara are other names, probably of No. 6 and No. 11.

LIṄGA PURĀṆA. "Where Maheśvara (Śiva), present in the Agni *linga*, explained (the objects of life), virtue, wealth, pleasure, and final liberation, at the end of the Agni *kalpa*, that Purāna, consisting of 11,000 stanzas, was called the *linga* by Brahmā himself." The work conforms accurately enough to this description. "Although the *linga* holds a prominent place in this Purāṇa, the spirit of the worship is as little influenced by the character of the type as can well be imagined. There is nothing like the phallic orgies of antiquity. it is all mystical and spiritual.The work has preserved, apparently, some Śaiva legends of an early date, but the greater part is ritual and mysticism of comparatively recent introduction." — *Wilson*. It is not likely that this Purāna is earlier than the eighth or ninth century. This Purāna has been lithographed in Bombay.

LOHA-MUKHAS. 'Iron-faced men.' Described in the *Mahābhārata* as swift, one-footed, undecaying, strong men-eaters.

LOKA. A world, a division of the universe. In general the *triloka* or three worlds are heaven, earth, and hell. Another classification enumerates seven, exclusive of the infernal regions, also seven in number which are classed under Pātāla. The upper worlds are: (1) *Bhurloka*, the earth, (2) *Bhuvarloka*, the space between the earth and the sun, the region of the *munis, siddhas*, &c., (3) *Svar-loka*, the heaven of Indra, between the sun and the polar star. (4) *Maharloka*, the usual abode of Bhṛgu and other saints, who are supposed to be coexistent with Brahmā. During the conflagration of these lower worlds the saints ascend to the next, (5) *Janaloka*,

which is described as the abode of Brahma's sons, Sanaka, Sānanda, and Sanatkumāra. Above this is the (6) *Taparloka*, where the deities called Vairāgis reside. (7) *Satyaloka* or *Brahma loka* is the abode of Brahma, and translation to this world exempts beings from further birth. The first three worlds are destroyed at the end of each *kalpa*, or day of Brahma, the last three at the end of his life, or of a hundred of his years; the fourth *loka* is equally permanent, but is uninhabitable from heat at the time the first three are burning. Another enumeration calls the seven worlds earth, sky, heaven, middle region, place of birth, mansion of the blest, and abode of truth, placing the sons of Brahma in the sixth division, and stating the fifth, or *Janaloka*, to be that where animals destroyed in the general conflagration are born again. The Sāmkhya and Vedanta schools of philosophy recognise eight *lokas* or regions of material existence: (1) *Brahma loka*, the world of the superior deities; (2) *Pitṛloka*, that of the *pitṛs*, *ṛsis*, and Prajāpatis; (3) *Somaloka*, of the moon and planets; (4) *Indraloka*, of the inferior deities; (5) *Gandharvaloka*, of heavenly spirits; (6) *Rākṣasaloka*, of the *rakṣasas*; (7) *Yakṣa loka*, of the *yakṣas*; (8) *Piśācaloka*, of the *piśācas* or imps and fiends.

LOKĀLOKA. 'A world and no world'. A fabulous belt of mountains bounding the outermost of the seven seas and dividing the visible world from the regions of darkness. It is "ten thousand *yojanas* in breadth, and as many in height, and beyond it perpetual darkness invests the mountains all around, which darkness is again encompassed by the shell of an egg". It is called also Cakravāda or Cakravāla.

LOKAPĀLAS. Supporters or guardians of the world. The guardian deities who preside over the eight points of the compass, i.e., the four cardinal and four intermediate points of the compass: (1) Indra, east; (2) Agni, south-east; (3) Yama, south; (4) Surya, south-west; (5) Varuṇa, west; (6) Vāyu, north-west; (7) Kubera, north; (8) Soma, north-east. Nirṛti is by some substituted for No. 4, and Pṛthivī or Śiva, especially in his form Īśāna, for No. 8. Each of these guardian deities has an elephant who takes part in the defence and protection of the quarter, and these eight elephants are themselves called *lokapālas*: (1) Indra's elephant at the east

is Airāvata. He is also called Abhramātanga, 'elephant of the clouds'; Arkasodara, 'brother of the sun'; Nāgamalla, 'the fighting elephant', Sadādāna, 'always in rut'; Madāmbara, 'covered with ichor' His wife's name is Abhramu. (2) Agni's elephant at the south-east is Pundarīka and his female Kapilā (3) Yama's at the south is Vāmana and his female Pingalā. (4) Sūrya's at the south-west is Kumuda and his female is Anupamā. (5) Varuna's at the west is Añjana, whose female is Añjanāvatī. (6) Vāyu's at the north-west is Puspadanta, whose female is Śubhadantī. (7) Kubera's at the north is Sārvabhauma; and (8) Soma's elephant at the north-east is Supratīka. The two other females are Añjanā and Tāmrakarnī, whose spouses are doubtful. Añjanāvatī is sometimes assigned to Supratīka. In the *Rāmāyaṇa* (1) Indra's eastern elephant is called Virūpākṣa; (2) Varuna's elephant at the west, Saumanasa; (3) Yama's at the south is Mahāpadma, and (4) Kubera's at the north is Himapāṇḍara.

LOMAHARṢANA (or Romaharsana). A bard or panegyrist who first gave forth the Purāṇas.

LOMAPĀDA (or Romapāda). A king of Anga, chiefly remarkable for his connection with Ṛsyaśṛnga (q.v.).

LOPĀMUDRĀ. A girl whom the sage Agastya formed from the most graceful parts of different animals and secretly introduced into the palace of the king of Vidarbha, where the child was believed to be the daughter of the king. Agastya had made this girl with the object of having a wife after his own heart, and when she was marriageable he demanded her hand. The king was loath to consent, but was obliged to yield, and she became the wife of Agastya. Her name is explained as signifying that the animals suffered loss (*lopa*) by her engrossing their distinctive beauties (*mudrā*), as the eyes of the deer, &c. She is also called Kauṣītakī and Varapradā. A hymn in the *Ṛgveda* is attributed to her.

MADA. 'Intoxication.' Described in the *Mahābhārata* as "a fearful open-mouthed monster, created by the sage Cyavana, having teeth and grinders of portentous length, and jaws one of which enclosed the earth and the other the sky", who got Indra and the other gods into jaws "like fishes in the mouth of a sea monster".

MADAYANTĪ. Wife of King Saudāsa or Kalmāṣapada. She was

allowed to consort with the sage Vasiṣṭha. According to some this was a meritorious act on the king's part and a favour to Vasiṣṭha, according to others it was for the sake of obtaining progeny (see Kalmāṣapada).

MĀDHAVA. A name of Kṛṣṇa or Viṣṇu.

MĀDHAVA, MĀDHAVĀCĀRYA. A celebrated scholar and religious teacher. He was a native of Tuluva, and became prime minister of Vira Bukka Raya, king of the great Hindu state of Vijayanagara, who lived in the fourteenth century. He was brother of Sāyana, the author of the great commentary on the Veda, in which work Mādhava himself is believed to have shared. Wilson observes, "Both the brothers are celebrated as scholars, and many important works are attributed to them, not only scholia on the Saṁhitās and *Brahmanas* of the Vedas, but original works on grammar and law; the fact no doubt being, that they availed themselves of those means which their situation and influence secured them, and employed the most learned brāhmanas they could attract to Vijayanagara upon the works which bear their names, and to which they contributed their own labour and learning; their works were therefore compiled under peculiar advantages, and are deservedly held in the highest estimation." Among the works of Mādhava are the *Sarva-darsana-samgraha* and the *Sanksepa Śankaravijaya*. Madhava was a worshipper of Viṣṇu, and as a religious philisopher he held the doctrine of *dvaita* or dualism, according to which the supreme soul of the universe and the human souls are distinct. Thus he was opposed to the teaching of Śankarācārya, who was a follower of Śiva, and upheld the Vedānta doctrine of *a-dvaita*, "no duality", according to which God and soul, spirit and matter, are all one.

MĀDHAVĪ. A name of Lakṣmi.

MADHU. (1) A demon slain by Kṛṣna (see Kaitabha) (2) Another, or the same demon, said to have been killed by Śatrughna.

MADHU-CHANDAS. A son of Viśvāmitra, who had fifty sons older and fifty younger than this one; but they are spoken of as "a hundred sons". He is the reputed author of some hymns of the *Ṛg-veda*.

MADHUKAŚĀ. Described in the *Atharvaveda* as "the brilliant

granddaughter of the Maruts, the mother of the Ādityas, the daughter of the Vasus, the life of creatures, and the centre of immortality" She "sprang from the sky, the earth, the air, the sea, fire, and wind"; and it is added, "all creatures, worshipping her who dwells in immortality, rejoice in their hearts"

MADHURĀNIRUDHA. A drama in eight acts by Śayani Candra Śekhara. It is quite a modern work. "The subject is the secret loves of Ūsā, daughter of the *asura* Bāṇa and Aniruddha, grandson of Kṛṣṇa. The piece abounds too much with description to be a good play; the style has considerable merit." — *Wilson.*

MADHUSŪDANA. 'Slayer of Madhu.' A name of Kṛṣṇa.

MADHYADEŚA. The middle country, described by Manu as "the tract situated between the Himavat and the Vindhya ranges to the east of Vināsana and to the west of Prayāga (Allahabad)" Another authority makes it the Doāb.

MĀDHYANDINA. A Vedic school, a subdivision of the Vājasaneyī school, and connected with the *Śatapatha Brāhmaṇa*. It had also its own system of astronomy, and obtained its name from making noon (*madhya-dina*) the starting-point of the planetary movements.

MADIRĀ. A name of Vāruṇī, wife of Varuṇa, and goddess of wine.

MADRA. Name of a country and people to the north-west of Hindustan. Its capital was Śakala, and the territory extended from the Biyās to the Cināb, or, according to others, as far as the Jhelam.

MĀDRĪ. A sister of the king of the Madras, and second wife of Pāṇḍu, to whom she bore twin-sons, Nakula and Sahadeva; but the Aśvins are alleged to have been their real father. She became a *satī* on the funeral pile of her husband.

MAGADHA. The country of South Bihar, where the Pāli language was spoken.

MĀGHA. A poet, son of Dattaka, and author of one of the great artificial poems called, from its subject, Śiśupāla-badha, or, from its author, Māghakāvya.

MAGHAVAT, MAGHAVĀN. A name of Indra.

MAHĀBALI. A title of the dwarf Bali, whose city is call Mahabalipura, which name is applied to the Tamil "Mamallapura", or Seven Pagodas near Madras (see Bali)

MAHĀBHĀRATA. 'The great (war of the) Bharatas' The great epic poem of the Hindus, probably the longest in the world It is divided into eighteen *parvas* or books, and contains about 220,000 lines. The poem has been subjected to much modification and has received numerous comparatively modern additions, but many of its legends and stories are of Vedic character and of great antiquity. They seem to have long existed in a sacttered state, and to have been brought together at different times Upon them have been founded many of the poems and dramas of later days, and among them is the story of Rāma, upon which the *Ramayana* itself may have been based According to Hindu authorities, they were finally arranged and reduced to writing by a brāhmana or brāhmanas. There is a good deal of mystery about this, for the poem is attributed to a divine source. The reputed author was Kṛṣṇa Dvaipāyana, the Vyāsa, or arranger, of the Vedas He is said to have taught the poem to his pupil Vaisampayana, who afterwards recited it at a festival to King Janamejaya The leading subject of the poem is the great war between the Kauravas and Pāndavas, who were descendants, through Bharata, from Puru, the great ancestor of one branch of the Lunar race The object of the great struggle was the kingdom whose capital was Hastināpura (elephant city), the ruins of which are traceable fifty-seven miles north-east of Delhi, on an old bed of the Ganges.

Kṛṣṇa Dvaipāyana Vyāsa is not only the author of the poem, but the source from whom the chief actors sprung He was the son of the *ṛsi* Parāśara by a nymph named Satyavati, who, although she had given birth to a son, remained a virgin There was a king, a descendant of Bharata, named Śāntanu, who had a son called Śāntavana, better known as Bhisma. In his old age Sāntanu wished to marry again, but the hereditary rights of Bhisma were an obstacle to his obtaining a desirable match. To gratify his father's desire, Bhiṣma divested himself of all rights of succession, and Śāntanu then married Satyavati. She bore him two sons, the elder of whom, Citrāṅgada, succeeded to the throne, but was soon killed in battle by a Gandharva king who bore the same name.

Vicitravīrya, the younger, succeeded, but died childless, leaving two widows, maned Ambikā and Ambālikā, daughters of a king of Kāśī. Satyavatī then called on Kṛṣṇa Dvaipāyan Vyāsa to fulfil the law, and raise up seed to his half-brother. Vyāsa had lived the life of an anchorite in the woods, and his severe austerities had made him terrible in appearance. The two widows were so frightened at him that the elder one closed her eyes, and so gave birth to a blind son, who received the name of Dhṛtarāstra; and the younger turned so pale that her son was called Pāṇḍu, 'the pale' Satyavatī wished for a child without blemish, but the elder widow shrank from a second association with Vyāsa, and made a slave girl take her place. From this girl was born a son who was named Vidura. These children were brought up by their uncle Bhīsma, who acted as regent. When they became of age, Dhṛta-rāṣṭra was deemed incapable of reigning in consequence of his blindness, and Pāṇḍu came to the throne. The name Pāṇḍu has suggested a suspicion of leprosy, and either through that, or in consequence of a curse, as the poem states, he retired to the forest, and Dhṛtarāṣṭra then became king.

Pāṇḍu had two wives, Kuntī or Pṛthā, daughter of Śūra, king of the Śūrasenas, and Mādrī, sister of the king of the Madras; but either through disease or the curse passed upon him, he did not consort with his wives. He retired into solitude in the Himālaya mountains, and there he died; his wives, who accompanied him having borne him five sons. The paternity of these children is attributed to different gods, but Pāṇḍu acknowledged them, and they received the patronymic of Pāṇḍava. Kuntī was the mother of the three elder sons, and Mādrī of the two younger. Yudhiṣthira (firm in fight), the eldest, was son of Dharma, the judge of the dead, and is considered a pattern of manly firmness, justice, and integrity. Bhīma or Bhīmasena (the terrible), the second, was son of Vāyu, the god of the wind. He was noted for his strength, daring, and brute courage; but he was coarse, choleric, and given to vaunting. He was such a great eater that he was called Vṛkodara, 'wolf's belly'. Arjuna (the bright or silvery), the third, was son of Indra, the god of the sky. He is the most prominent character, if not the hero, of the poem. He was brave as the bravest, high-minded, generous, tender-hearted, and chivalric in his notions of

honour. Nakula and Sahadeva, the fourth and fifth sons, were the twin children of Mādri by the Asvini Kumaras, the twin sons of Sūrya, the sun They were brave, spirited, and amiable, but they do not occupy such prominent positions as their elder brothers

Dhṛtarāstra, who reigned at Hastinapura, was blind By his wife Gāndhari he had a hundred sons, and one daughter named Duḥśalā. This nemerous offspring was owing to a blessing from Vyāsa, and was produced in a marvellous way (see Gandhari) From their ancestor Kuru these princes were known as the Kauravas. The eldest of them, Duryodhana (hard to subdue), was their leader, and was a bold, crafty, malicious man, an embodiment of all that is bad in a prince While the Pandu princes were yet children, they on the death of their father were brought to Dhṛtarāstra, and presented to him as his nephews He took charge of them, showed them great kindness, and had them educated with his own sons. Differences and dislikes soon arose, and the juvenile emulation and rivalry of the princes ripened into bitter hatred on the part of the Kauravas This broke into an open flame when Dhṛtarāstra nominated Yudhisthira as his *yuvaraja* or heir-apparent. The jealousy and the opposition of his sons to this act was so great that Dhṛtarāstra sent the Pāndavas away to Vārnāvata, where they dwelt in retirement While they were living there Duryodhana plotted to destroy his cousins by setting fire to their house, which he had caused to be made very combustible. All the five brothers were for a time supposed to have perished in the fire, but they had received timely warning from Vidura, and they escaped to the forest, where they dressed and lived in disguise as brāhmanas upon alms

While the Pāndavas were living in the forest they heard that Draupada, king of the Pāñcālas, had proclaimed a *svayamvara*, at which his daughter Draupadi was to select her husband from among the princely and warlike suitors. They went there, still disguised as brāhmanas. Arjuna bent the mighty bow which had defied the strength of the Kauravas and all other competitors, and the Pāṇḍavas were victorious over every opponent. They threw off their disguise, and Draupadi was won by Arjuna. The brothers then conducted Draupadi to their home. On their arrival they told their mother Kunti that they had made a great acquisition, and

she unwittingly directed them to share it among them. The mother's command could not be evaded, and Vyāsa confirmed her direction; so Draupadī became the wife in common of the five brothers, and it was arranged that she should dwell for two days in the house of each of the five brothers in succession. This marriage has been justified by a piece of special pleading, which contends that the five princes were all portions of one deity, and therefore, only one distinct person, to whom a woman might lawfully be married.

This public appearance made known the existence of the Pāṇḍavas. Their uncle Dhṛtārāstra recalled them to his court and divided his kingdom between his own sons and them His sons recieved Hastināpura, and the chief city given to his nephews was Indraprastha on the river Yamunā, close to the modern Delhi, where the name still survives. The close proximity of Hastināpura and Indraprastha shows that the territory of Dhṛtarāṣtra must have been of very moderate extent. The reign of Yudhisṭira was a pattern of justice and wisdom. Having conquered many countries, he announced his intention of performing the *rājasūya* sacrifice, thus setting up a claim to universal dominion, or at least to be a king over kings. This excited still more the hatred and envy of the sons of Dhṛtarāsṭra, who induced their father to invite the Pāṇdavas to Hastināpura. The Kauravas had laid their plot, and insidiously prevailed upon Yudhiṣṭhira to gamble. His opponent was Śakuni, maternal uncle of the Kaurava princes, a great gambler and a cheat. Yudhisṭhira lost his all: his wealth, his palace, his kingdom, his brothers, himself, and, last of all, their wife. Draupadī was brought into the assembly as a slave, and when she rushed out she was dragged back again by her hair by Duḥśāsana, an insult for which Bhīma vowed to drink his blood. Duryodhana also insulted her by seating her upon his thigh, and Bhīma vowed that he would smash that thigh. Both these vows he afterwards performed. Through the interference and commands of Dhṛtarāstra the possessions of Yudhisṭhira were restored to him. But he was once more tempted to play, upon the condition that if he lost he and his brothers should pass twelve years in the forest, and should remain incognito during the thirteenth year He was again the loser, and retired with his brothers and wife into

exile. In the thirteenth year they entered the service of the king of Virāta in disguise - Yudhisthira as a brahmana skilful as a gamester; Bhima as cook; Arjuna as a eunuch and teacher of music and dancing , Nakula as a horse-trainer; and Sahadeva as a herdsman. Draupadi also took service as attendant and needlewoman of the queen, Sudesnā The five princes each assumed two names, one for use among themselves and one for public use Yudhisthira was Jaya in private, Kanka in public, Bhima was Jayanta and Ballava, Arjuna was Vijaya and Bṛhannalā; Nakula was Jayasena and Granthika. Sahadeva was Jayadbala and Aristanemi, a vaisya The beauty of Draupadi attracted Kicaka, brother of the queen, and the chief man in the kingdom. He endeavoured to seduce her, and Bhima killed him The relatives of Kicaka were about to burn Draupadi on his funeral pile, but Bhima appeared as a wild *gandharva* and rescued her. The brothers grew in favour, and rendered great assistance to the king in repelling the attacks of the king of Trigartta and Kauravas. The time of exile being expired, the princes made themselves known, and Abhimanyu, son of Arjuna, recieved Uttarā, the king's daughter, in marriage.

The Pāṇdavas now determined to attempt the recovery of their kingdom. The king of Virāta became their firm ally, and preparations for the war began. Allies were sought on all sides Kṛsna and Balarāma, being relatives of both parties, were reluctant to fight. Kṛṣṇa conceded to Arjuna and Duryodhana the choice of himself unarmed or of a large army. Arjuna chose Kṛsna and Duryodhana joyfully accepted the army. Kṛsna agreed to act as charioteer of his especial friend Arjuna It was in this capacity that he is represented to have spoken the divine song *Bhagavad Gītā*, when the rival armies were drawn up for battle at Kuruksetra, a plain north of Delhi. Many battles follow The army of Duryodhana is commanded in succession by his great-uncle Bhīṣma, Drona his military preceptor, Karna, king of Anga, and Śalya, king of Madra and brother of Mādri. Bhīsma was wounded by Arjuna, but survived for a time. All the others fell in succession, and at length only three of the Kuru warriors -- Kṛpa, Aśvathāman, and Kṛtavarma — were left alive with Duryodhana. Bhima and Duryodhana fought in single combat with maces, and Duryodhana

had his thigh broken and was mortally wounded. The three surviving Kauravas fell by night upon the camp of the Pāndavas and destroyed five children of the Pāndavas, and all the army except the five brothers themselves. These five boys were sons of Draupadī, one by each of the five brothers. Yudhisthira's son was Prartivindhya, Bhīma's was Śrutasoma, Arjuna's was Śrutakīrtti, Nakula's was Śatānīka, and Sahadeva's was Śruta-karman Yuidhiṣthira and his brothers then went to Hastināpura, and after a reconciliation with Dhṛtarāṣṭra, Yudhisthira was crowned there. But he was greatly depressed and troubled at the loss of kindred and friends. Soon after he was seated on the throne, the *aśvamedha* sacrifice was perfomed with great ceremony, and the Pāṇḍavas lived in peace and prosperity.

The old blind king Dhṛtarāstra could not forget or forgive the loss of his sons, and mourned especially for Duryodhana. Bitter reproaches and taunts passed between him and Bhīma; at length he, with his wife Gāndhārī, with Kuntī, mother of the Pāndavas, and with some of his ministers, retired to a hermitage in the woods, where, after two years' residence, they perished in a forest fire. Deep sorrow and remorse seized upon the Pāṇḍavas, and after a while Yudhisthira abdicated his throne and departed with his brothers to the Himālayas, in order to reach the heaven of Indra on mount Meru. A dog followed them from Hastināpura. The story of this journey is full of grandeur and tenderness, and has been most effectively rendered into English by Professor Goldstucker. Sins and moral defects now prove fatal to the pilgrims. First fell Draupadī: "too great was her love for Arjuna". Next Sahadeva: "he esteemed none equal to himself". Then Nakula: "ever was the thought in his heart, there is none equal in beauty to me". Arjuna's turn came next: "In one day I could destroy all my enemies". " Such was Arjuna's boast, and he falls for he fulfilled it not." When Bhīma fell he inquired the reason of his fall, and he was told, "When thou gazedst on thy foe, thou hast cursed him with thy breath; therefore thou fallest to-day." Yudhiṣthira went on alone with the dog until he reached the gate of heaven. He was invited by Indra to enter, but he refused unless his brothers and Draupadī were also recieved. "Not even into thy heaven would I enter if they were not there " He is assured that

they are already there, and is again told to enter "wearing his body of flesh". He again refuses unless, in the words of Pope, "admitted to that equal sky, his faithful dog shall bear him company" Indra expostulates in vain "Never, come weal or come woe, will I abandon you faithful dog " He is at length admitted, but to his dismay he finds there Duryodhana and his enemies, but not his brothers or Draupadi. He refuses to remain in heaven without them, and is conducted to the jaws of hell, where he beholds terrific sights and hears wailings of grief and anguish He recoils, but well-known voices implore him to remain and assuage their sufferings. He triumphs in this crowning trial, and resolves to share the fate of his friends in hell rather than abide with their foes in heaven. Having endured this supreme test, the whole scene is shown to be the effect of *maya* or illusion, and he and his brothers and friends dwell with Indra in full content of heart for ever

Such is the leading story of the *Mahabharata*, which no doubt had a basis of fact in the old Hindu traditions Different poets of different ages have added to it and embellished it by the powers of their imagination. Great additions have been made in later times. The *Bhagavad Gita* and the episode of Nala, with some others, are the productions of later writers; the *Harivamsa*, which effects to be a part of the *Mahabhārata*, is of still later date, and besides these, it cannot be doubted that numerous interpolations, from single verses to long passages, have been made to uphold and further the religious opinions of sects and individuals. To use the words of Max Muller, " The epic character of the story has throughout been changed and almost obliterated by the didactic tendencies of the latest editors, who were clearly brāhmaṇas brought up in the strict school of the laws of Manu."

The date of the *Mahābhārata* is very uncertain, and is at best a matter of conjecture and deduction. As a compiled work it is generally considered to be about a century later in date than the *Rāmāyaṇa*, though there can be no doubt that the general thread of the story, and the incidents directly connected with it, belong to a period of time anterior to the story and scenes of that epic The fact that the scene of the *Mahābhārata* is in Upper India, while that of the *Rāmāyana* is in the Dakhin and Ceylon, is of itself sufficient to raise a strong presumption in favour of the superior

antiquity of the former. Weber shows that the *Mahābhārata* was known to Dion Chrysostom in the second half of the first century AD; and as Megasthenes, who was in India about 315 BC, says nothing about the epic, Weber's hypothesis is that the date of the *Māhābhārata* is between the two. Professor Williams believes that "the earliest or pre-brāhmanical composition of both epics took place at a period not later than the fifth century BC", but that "the first orderly completion of the two poems in their Brāhmanised form may have taken place in the case of the *Rāmāyana* about the beginning of the third century BC and in the case of *Mahābhārata* still later". Lassen thinks that three distinct arrangements of the *Mahābhārata* are distinctly traceable. The varied contents of the *Mahābhārata* and their disjoined arrangement afford some warrant for these opinions, and although the *Rāmāyana* is a compact, continuous, and complete poem, the professed work of one author, there are several recensions extant which differ considerably from each other. Taking a wide interval, but none too wide for a matter of such great uncertainty, the two poems may be considered as having assumed a complete form at some period in the six centuries preceding the Christian era, and that the *Rāmāyaṇa* had the priority The complete text of the *Mahābhārata* has been twice printed in India, and a complete translation in French by Fauche has been interrupted by his death. But M. Fauche's translations are not in much repute. This particular one, says Weber, "can only pass for a translation in a very qualified sense". Many episodes and portions of the poem have been printed and translated. The following is a short epitome of the eighteen books of the *Mahābhārata* —

(1) *Ādi-parva*, 'Introductory book'. Describes the genealogy of the two families, the birth and nature of Dhṛtarāṣṭra and Pāṇḍu, their marriages, the births of the hundred sons of the former and the five of the latter, the enmity and rivalry between the young princes of the two branches, and the winning of Draupadī at the *svayaṁvara*.

(2) *Sabhā-parva*, 'Assembly book'. The assembly of the princes at Hastināpura when Yudhistira lost his kingdom and the Pāṇḍavas had to retire into exile.

(3) *Vana-parva*, 'Forest chapter.' The life of the Pāṇḍavas in

the Kāmyaka forest. This book is one of the longest and contains many episodes: among them the story of Nala, and an outline of the story of the *Ramayana*.

(4) *Virata-parva*, 'Virata chapter' Adventures of the Pandavas in the thirteenth year of their exile, while they were in the service of King Virāta

(5) *Udyoga-parva*, 'Effort book' The preparations of both sides for war

(6) *Bhisma-parva*, 'Book of Bhisma' The battles fought while Bhīsma commanded the Kaurava army

(7) *Droṇa-parva*, 'Book of Drona' Drona's command of the Kaurava army

(8) *Karna-parva*, 'The Book of Karna' Karna's command and his death at the hands of Arjuna

(9) *Śalya-parva*, 'Book of Salya' Salya's command, in which Duryodhana is mortally wounded and only three Kauravas are left alive.

(10) *Sauptika-parva*, 'Nocturnal book'. The night attack of the three surviving Kauravas on the Pāndava camp

(11) *Strī-parva*, 'Book of the women'. The lamentations of Queen Gāndharī and the women over the slain

(12) *Śānti-parva*, 'Book of consolation' A long and diffuse didactic discourse by Bhisma on the morals and duties of kings, intended to assuage the grief of Yudhisthira.

(13) *Anuśāsana-parva*, 'Book of precepts' A continuation of Bhīṣma's discourses and his death.

(14) *Asvamedhika-parva*, 'Book of the Aśvamedha' Yudhiṣṭhira's performance of the horse sacrifice.

(15) *Āśrama-parva*, 'Book of the hermitage' The retirement of Dhṛtarāṣṭra, Gāndhārī, and Kuntī to a hermitage in the woods, and their death in a forest fire.

(16) *Mūsala-parva*, 'Book of the clubs' The death of Kṛsna and Balarāma, the submersion of Dvāraka by the sea, and the mutual destruction of the Yādavas in a fight with clubs (*musala*) of miraculous origin.

(17) *Mahāprasthānika-parva*, 'Book of the great journey' Yudhiṣṭhira's abdication of the throne, and his departure with his

brothers towards the Himālayas on their way to Indra's heaven on mount Meru.

(18) *Svargārohaṇa-parva*, 'Book of the ascent to heaven' Entrance into heaven of Yudhisthira and his brothers, and of their wife Draupadī.

The *Harivamśa* (q.v), detailing the genealogy, birth, and life of Kṛsna at great length, is a supplement of much later date.

GENEALOGY OF THE KAURAVAS AND PĀṆDAVAS

Atri, the *ṛsi*
Soma (Candra or Indu), the Moon
Budha
Āyu
Nahusa
Devayānī + Yayāti + Śarmisthā

Yādavas
Yadu (and another son)
Vṛsni
Devarāta
Andhaka
Śūra
Vasudeva Kuntī
Kṛsna Balarāma
(Line extinct)

Puru (and two other sons)
Pauravas
Dusyanta + Śakuntalā
Bharata
Hastin
Kuru
Gangā + Śāntanu + Satyavatī
Bhīsma
Citrāngada Vicitravīrya
Vyāsa + the two widows of Vicitravīrya
Ambika (widow) - Ambālikā (widow)
Dhṛtarāṣṭra + Gāndhārī
Duryodhana and 99 other sons
Kuntī + Pāndu + Mādrī
Karna
Yudhiṣṭhira Bhīma Arjuna Nakula Sahadeva
Abhimanyu
Parīkṣit
Janamejaya

(*See* Candravamśa for the intervening and following names)

MAHĀ-BHĀṢYA. A commentary by Patañjali on the Grammar of Pānini, in answer to the criticisms of Kātyāyana. A fine photo-lithographed edition has been produced, under the superintendence of Professor Goldstücker, at the expense of the Indian Government. The work has received a long notice in Weber's *Indische Studien,* Vol XIII, and has been the subject of much discussion in the *Indian Antiquary*. Other editions have appeared in India.

MAHĀBHOJA. (*see* Bhoja)

MAHĀDEVA. ' The great god ' A name of Śiva. One of the Rudras

MAHĀDEVĪ. 'The great goddess'. A name of Devī, the wife of Śiva. (*see* Devī)

MAHĀKĀLA. ' Great time'. (1) A name of Śiva in his destructive character. (*see* Śiva) (2) One of the twelve great *linga*s (*see* Linga) (3) In the caves of Elephanta this form of Śiva is represented with eight arms. In one hand he holds a human figure; in another, a sword or sacrificial axe; in a third, a basin of blood; in a fourth, the sacrificial bell; with two he is drawing behind him the veil which extinguishes the sun; and two are broken off. (4) Chief of the *gaṇa*s or attendants of Śiva.

MAHĀ-KĀVYAS. 'Great poems'. Six are classified under this title: (1) *Raghuvaṁśa*; (2) *Kumārasambhava*; (3) *Meghadūta*; (4) *Kirātārjunīya*; (5) *Śiśupāla-vadha*; (6) *Naiṣadhacaritra*.

MAHĀMĀYĀ. (*see* Māyā)

MAHĀNĀṬAKA. 'The great drama.' The *Hanumānnātaka* (q.v.).

MAHĀPADMA NANDA. The last of the Nanda dynasty. (*see* Candragupta)

MAHĀPRALAYA. A total dissolution of the universe at the end of a *kalpa*, when the seven *loka*s and their inhabitants, men, saints, gods, and Brahmā himself, are annihilated. Called also Jahānaka, Ksiti, and Samhāra.

MAHĀ-PURĀṆAS. ' The great Purānas.' The *Viṣṇu* and the *Bhāgavata*, the two great Purāṇas of the Vaiṣṇavas.

MAHĀ-PURUṢA. 'The great or supreme male'; the supreme spirit.

A name of Visnu.

MAHĀRĀJIKAS. A *gana* or class of inferior deities, 236 or 220 in number.

MAHAR. (*see* Vyāhṛti)

MAHĀRĀṢṬRA. The land of the Maharattas

MAHAR-LOKA. (*See* Loka).

MAHARSIS. (Mahārsis). 'Great *ṛṣis* ' The great *ṛsis* or Prajāpatis. (*see* Ṛsi)

MAHĀSENA. 'The great captain.' A name of Kārttikeya, god of war.

MAHAT. The great intellect produced at the creation. (*see* Visnu Purāṇa, I.29)

MĀHĀTMYA. 'Magnanimity.' A legend of a shrine or other holy place.

MAHĀVĪRA CARITA. 'The exploits of the great hero (Rāma)'. A drama by Bhavabhūti, translated into English by Pickford. There are several editions of the text. "The situations and sentiments of this drama are of a stirring and martial description, and the language is adapted with singular felicity to the subject from which it springs."— *Wilson.*

MAHĀYOGĪ. 'The great ascetic'. A name of Śiva.

MAHĀYUGA. A great *yuga* or age, consisting of 4,320,000 years. (*see* Yuga)

MAHENDRA. A name of Indra. One of the seven mountain ranges of India; the hills which run from Goṇḍvānā to Orissa and the Northern Circars. (*see* Kulaparvatas)

MAHEŚVARA. A name of Śiva.

MĀHEŚVARA PURĀṆA. (*see* Purāṇa)

MAHIṢA, MAHIṢĀSURA. (1) The great *asura* or demon killed by Skanda in the *Mahābhārata.* (*see* Krauñca) (2) Also a demon killed by Candā or Durgā.

MAHIṢMATĪ, MĀHIṢMATĪ. The capital of Kārtavīrya, king of the Tālajaṅghas, who had a thousand arms. It has been identified by

Colonel Tod with the village of Chuli Maheśvar, which, according to him, is still called "the village of the thousand-armed"

MAHODAYA. A name of the city of Kannauj.

MAHORAGA (Mahā+ uraga). 'Great serpent.' The serpent Śesa, or any other great serpent.

MAINĀKA. A mountain stated in the *Mahābhārata* to be north of Kailāsa; so-called as being the son of Himavat and Menakā. When, as the poets sing, Indra clipped the wings of the mountains, this is said to have been the only one which escaped This mountain, according to some, stands in Central India, and, according to others, near the extremity of the Peninsula.

MAITREYA. A *ṛṣi*, son of Kuśarava, and disciple of Parāśara. He is one of the interlocutors in the *Viṣṇu* and *Bhāgavata Purānas*

MAITREYĪ. Wife of the *ṛsi* Yājñavalkya, who was indoctrinated by her husband in the mysteries of religion and philosophy.

MAITRĪ, MAITRĀYAṆĪ. An Upanisad of the Black *Yajurveda*. It has been edited and translated by Professor Cowell for the *Bibliotheca Indica.*

MĀKANDĪ. A city on the Ganges, the capital of Southern Pañcāla.

MAKARA. A huge sea animal, which has been taken to be the crocodile, the shark, the dolphin, &c., but is probably a fabulous animal. It represents the sign Capricornus in the Hindu zodiac, and is depicted with the head and forelegs of an antelope and the body and tail of a fish. It is the vehicle of Varuṇa, the god of the ocean, and its figure is borne on the banner of Kāmadeva, god of love. It is also called Kaṇtaka, Asitadamstra, ' black teeth', and Jalarūpa, 'water form'.

MAKĀRAS. The five *m*'s. (*see* Tantra)

MAKHAVAT. A name of Indra.

MĀLATĪ-MĀDHAVA (Mālatī and Mādhava). A drama by Bhavabhūti, translated by Wilson. "This drama," says the translator, "offers nothing to offend the most fastidious delicacy, and may be compared in this respect advantageously with many of the dramas of modern Europe which treat of the passion (of love) that

constitutes its subject."

MĀLAVA. The country of Mālwa.

MĀLAVIKĀGNIMITRA. (Mālavika and Agnimitra). A drama ascribed to Kālidāsa, and although inferior to his other productions, it is probably his work. The text, with a translation, has been published by Tullberg. There is a German translation by Weber, an English one by Tawney, and a French one by Foucaux. The text has been printed at Bombay and Calcutta.

MALAYA. The country of Malabar proper; the mountains bordering Malabar. (*see* Kulaparvatas)

MALINA-MUKHA. 'Black faced'. *Rākṣasas* and other demons, represented as having black faces.

MĀLINĪ. 'Surrounded with a garland (*mālā*)' of *campā* trees. A name of the city of Campā.

MALLIKĀRJUNA. A name of Śiva. One of the twelve great *liṅgas*. (*see* Linga)

MALLINĀTHA. A poet, the author of commentaries of great repute on several of the great poems, as the *Raghuvamśa*, *Megha-dūta*, *Śiśupāl-vadha*, &c.

MĀNASA. 'The intellectual.' A name of the supreme being. Thus defined in the *Mahābhārata*: "The primeval god, without beginning or dissolution, invisible, undecaying, and immortal, who is known and called by great *ṛṣis* Mānasa"

MĀNASA, MĀNASA-SAROVARA. The lake Mānasa in the Himālayas. In the *Vāyu Purāṇa* it is stated that when the ocean fell from heaven upon mount Meru, it ran four times round the mountain, then it divided into four rivers which ran down the mountain and formed four great lakes, Aruṇoda on the east, Sītoda on the west, Mahābhadra in the north, and Mānasa on the south. According to the mythological account, the river Ganges flows out of it, but in reality no river issues from this lake, though the river Sutlej flows from another and larger lake called Rāvaṇa-hrāda, which lies close to the west of Mānasa.

MANASĀ, MANASĀ-DEVĪ. Sister of the serpent king Śeṣa, and the wife of the sage Jaratkāru. She is also called Jagadgaurī, Nityā

(eternal), and Padmāvatī. She had special power in counteracting the venom of serpents, and was, hence, called Visaharā.

MĀNASA-PUTRAS. 'Mind (born) sons'. The seven or ten mind-born sons of Brahmā. (*see* Prajāpati)

MANAS-TĀLA. The lion on which Devī rides.

MĀNAVA DHARMA-ŚĀSTRA. The code of Manu (*see* Manu Saṁhitā)

MĀNAVA KALPA-SŪTRA. Manu's work on *vaidik* rites. Part of it has been published in facsimile of Goldstücker.

MĀNAVA PURĀṆA. (*see* Purāna)

MĀNAVĪ. The wife of Manu. Also called Manāyī

MANDAKARṆI. A sage who dwelt in the Daṇḍaka forest, and is said in the *Rāmāyana* to have formed a lake which was known by his name. His austerities alarmed the gods, and Indra sent five apsarases to beguile him from his penance of "standing in a pool and feeding on nothing but air for 10,000 years" They succeeded, and became his wives, and inhabited a house concealed in the lake, which, from them, was called *pañcāpsaras*.

MANDĀKINĪ. The heavenly Ganges. The Ganges. An arm of the Ganges which flows through Kedāranātha. A river near the mountain Citrakūṭa (q.v.) in Bundelkhand. It was near the abode of Rāma and Sītā, and is mentioned both in the *Rāmāyana* and *Mahābhārata*. It would seem to be the modern Piṣuni.

MAṆḌALA. 'A circle, orb.' A circuit or territorial division, as Cola-maṇḍala, i.e., Coromandel. According to one arrangement, the Samhitā of the *Ṛgveda* is divided into ten *maṇḍalas*.

MAṆḌALA-NṚTYA. A circular dance. The dance of the Gopīs round Kṛṣṇa amd Rādhā.

MANDAPĀLA. A childless saint, who, according to the *Mahābhārata*, after long perseverance in devotion and asceticism, died and went to the abode of Yama. His desires being still unsatisfied, he inquired the cause, and was told that all his devotions had failed because he had no son, no *putra* (*put,* 'hell', *tra,* 'drawer'), to save him from hell. He then assumed the form of a species of bird called Śārṅgikā, and by a female of that species, who was Jaritā, he had four sons.

MANDĀRA. The great mountain which the gods used for the churning of the ocean. It is supposed to be the mountain so named in Bhāgalpur, which is held sacred. (*see* Kūrmāvatāra, under Avatāra)

MĀṆḌAVĪ. Daughter of Kuśadhvaja, cousin of Sītā, and wife of Rāma's brother Bharata.

MANDEHAS. A class of terrific *rākṣasas*, who were hostile to the sun and endeavoured to devour him.

MĀNDHĀTṚ A king, son of Yuvanāśva, of the race of Ikṣvāku, and author of a hymn in the *Ṛgveda*. The *Harivaṃśa* and some of the Purāṇas make Māndhātṛ to have been born in a natural way from his mother Gaurī, but the *Viṣṇu* and *Bhāgavata Purāṇas* tell an extraordinary story about his birth, which is probably based upon a forced derivation of his name. Yuvanāśva had no son, which grieved him much. Some holy sages near whom he lived instituted a religious rite to procure progeny for him. One night they placed a consecrated vessel of water upon an altar as part of their ceremony, and the water became endowed with prolific energy. Yuvanāśva woke up in the night thirsty, and finding the water, he drank it. So he conceived, and in due time a child came forth from his right side. The sages then asked who would suckle the child, whereupon Indra appeared, gave his finger for the child to suck, and said, "He shall suck me", *māṃ ayam dhāsyati.* These words were contracted, and the boy was named Māndhātṛ. When he grew up he had three sons and fifty daughters. An old sage named Saubhari came to Māndhātṛ and asked that one might be given him to wife. Unwilling to give one to so old and emaciated a man, but yet afraid to refuse, the king temporised, but at length yielded to the sage's request that the matter might be left to the choice of the girls. Saubhari then assumed a handsome form, and there was such a contention for him that he had to marry the whole fifty, and he provided for them a row of crystal palaces in a most beautiful garden.

MANDODARĪ. Rāvaṇa's favourite wife and the mother of Indrajīt.

MĀṆḌUKEYA. A teacher of the *Ṛgveda*, who derived his knowedge from his father, Indrapramati.

MĀṆḌŪKYA. Name of an Upanisad translated by Dr Roer in the *Bibliotheca Indica.*

MAṄGALA. The planet Mars, identified with Kārttikeya, the god of war. He was son of Śiva and the Earth, and as son of the Earth is called Angāraka, Bhauma, Bhūmiputra, Mahīsuta. He is also called Śiva-gharmaja, 'born of the sweat of Śiva', Gaganolmuka, the torch of the sky'; Lohita, 'the red'; Navārci, 'the nine-rayed'; Cara, the spy'; Ṛnāntaka, 'ender of debts, patron of debtors' (*see* Kārtikeya)

MAṆIBHADRA. The chief of the *yaksas* and guardian of travellers.

MAṆIMAT. A *rākṣasa* slain by Bhīma

MAṆIPURA. A city on the sea-coast of Kalinga, where Babhru-vāhana, the son of Arjuna, dwelt. Wheeler identifies it with the modern Munnipur or Muneepore, east of Bengal; but this is very questionable.

MANMATHA. A name of Kāma, god of love.

MANTHARĀ. An ugly deformed slave, nurse of Queen Kaikeyī, who stirred up her mistress's jealousy against Rāmacandra, and led her to persuade King Daśaratha to banish Rāma from court. Śatrughna beat her and threatened to kill her, but she was saved by his brother Bharata.

MANTRA. That portion of the Veda which consists of hymns, as distinct from the *Brāhmaṇas*. (*see* Veda)

MANU. (From the root *man*, to think.) 'The man.' This name belongs to fourteen mythological progenitors of mankind and rulers of the earth, each of whom holds sway for the period called a Manvantara (*manu-antara*), the age of a Manu, i.e., a period of no less than 4,320,000 years. The first of these Manus was Svāyambhuva, who sprang from Svayambhū, the self-existent. The self-existent, as identified with Brahmā the creator, divided himself into two persons, male and female. From this pair was produced the male Virāj, and from him sprang the Manu Svāyambhuva. As the acting creator, this Manu produced the ten Prajāpatis or progenitors of mankind, called also *maharṣis* (*mahā-ṛsis*). According to another account, this Manu sprang from the incentuous intercouse of Brahmā with his daughter and wife,

Śatarūpā. Brahmā created himself Manu," born of and identical with his original self, and the female portion of himself he constituted Śatarūpā", whom Manu took to wife. The law-book commonly known as Manu is ascribed to this Manu, and so also is a *sūtra* work on ritual bearing the same name. The Manu of the present age is the seventh, named Vaivasvata, 'sun-born', who was the son of Vivasvat, the sun, and he is a ksatriya by race. He is also called Satyavrata. There are various legends about his having been saved from a great flood by Viṣnu or Brahmā. The names of the fourteen Manus are: (1) Svāyambhuva, (2) Svārocisa, (3) Auttami, (4) Tāmasa, (5) Raivata, (6) Cāksuṣa, (7) Vaivasvata or Satyavrata, (8) Sāvarna, (9) Daksasāvarna, (10) Brahmasāvarṇa, (11) Dharmasāvarna, (12) Sāvarna or Rudrasāvarna, (13) Raucya, (14) Bhautya.

The sons of Manu Vaivasvata were — Iksvāku, Nabhaga or Nṛga, Dhṛṣta, Śaryāti, Naraiṣyanta, Prāmśu, Nābhāganedista or Nābhānediṣṭa, Karūṣa, and Pṛṣadhra. But there is some variety in the names.

With the seventh Manu, Vaivasvata, is connected the very curious and interesting legend of the deluge. The first account of this is found in the *Śatapatha Brāhmana*, of which the following is a summary· One morning, in the water which was brought to Manu for washing his hands, he caught a fish which spake, and said, "Take care of me and I will preserve thee." Manu asked, "From what wilt thou preserve me?" The fish answered, "A flood will carry away all living beings; I will save thee from that." The fish desired Manu to keep him alive in an earthen vessel, to remove him to a dyke as he grew larger, and eventually to the ocean, "so that he might be beyond the risk of destruction" The fish grew rapidly, and again addressed Manu, saying, "After so many years the deluge will take place; then construct a ship and pay me homage, and when the waters rise, go into the ship and I will rescue thee." Manu did as he was desired, he built the ship, conveyed the fish to the ocean, and did him homage. The flood rose, and Manu fastened the cable of the ship to the fish's horn. Thus he passed over the northern mountain (the Himālaya, as the commentator explains). The fish then desired Manu to fasten the ship to a tree, and to go down with the subsiding waters. He

did so, and found that the flood had swept away all living creatures. He alone was left. Desirous of offspring, he offered sacrifice and engaged in devotion. A woman was produced, who came to Manu and declared herself his daughter. " With her he lived, worshipping and toiling in arduous religious rites, desirous of offspring. With her he begat the offspring which is the offspring of Manu."

The story as told in the *Mahābhārata* represents Manu as engaged in devotion by the side of a river, and the fish craving his protection from the bigger fish. Manu placed the fish in a glass vase, but it grew larger and larger till the ocean alone could contain it. Then it warned Manu of the coming flood, and directed him to build a ship and to embark with the seven *ṛsis* He did so, and fastened his ship to the horn of the fish. Then, according to the rendering of Professor Williams—

> Along the ocean in that stately ship was borne the lord of men, and through
> Its dancing, tumbling billows and its roaring waters; and the bark,
> Tossed to and fro by violent winds, reeled on the surface of the deep,
> Staggering and trembling like a drunken woman: land was seen no more,
> Nor far horizon, nor the space between; for everywhere around.
> Spread the wild waste of waters, reeking atmosphere, and boundless sky.
> And now, when all the world was deluged, nought appeared above the waves
> But Manu and the seven sages, and the fish that drew the bark.
> Unwearied thus for years on years that fish pulled on the ship across
> The heaped-up waters, till at length it bore the vessel to the peak
> Of Himavān; then, softly smiling, thus the fish addressed the sage:
> 'Haste now to bind thy ship to this high crag. Know me,

the lord of all,
The great creator Brahmā, mightier than all might, omnipotent
By me, in fish-like shape, have you been saved in dire emergency.
From Manu all creation, gods, Asuras, men, must be produced;
By him the world must be created, that which moves and moveth not.'

The commentators on this legend of the *Mahābhārata* give a metaphysical turn to the legend, and endeavour to illustrate it by philosophical and allegorical intepretations. The same story is reproduced with variations in the *Matsya*, *Bhāgavata*, and *Agni Purānas*, and Muir has given translations of the passages in vol. I of his *Sanskrit Texts*.

In the *Rāmāyana* mention is made of a female Manu, and it appears that the word is sometimes used for "the wife of Manu"

MANU-SAṀHITĀ. The well-known law-book, the Code of Manu, or Institutes of Manu. It is attributed to the first Manu, Svāyambhuva, who existed nearly thirty millions of years ago, but it bears the marks of being the production of more than one mind This is the first and chief of the works classified as Smṛti, and is a collection or digest of current laws and creeds rather than a planned systematic code. It is the foundation of Hindu law, and is held in the highest reverence. The work belongs to a period later than that of the Vedas, when the brāhmaṇas had obtained the ascendancy, but its deities are those of the Vedic rather than the Epic or Purāṇic age. It is apparently anterior to the philosophical schools. The fifth century BC is supposed to be about the time when it was composed, but the rules and precepts it contains had probably existed as traditions long before. It is commonly called the Code of Manu, and was current among the Mānavas, a class or school of brāhmaṇas who were followers of the Black *Yajurveda*; but it deals with many subjects besides law, and is a most important record of old Hindu society. It is said to have consisted originally of 100,000 verses, arranged in twenty-four chapters; that Nārada shortened the work to 12,000 verses; and that Sumati made a second abridgement, reducing it to 4000, but only

2685 are extant It is evident that there was more than one redaction of the laws of the Mānavas, for a Bṛhan or Vṛhan Manu, 'great Manu', and Vṛddha Manu, 'old Manu', are often referred to Sir W. Jones's translation, edited by Haughton, is excellent, and is the basis of all others in French, German, &c. The text has often been printed.

MANVANTARA (Manu-antara). The life or period of a Manu, 4,320,000 years.

MĀRĪCA. A *rākṣasa*, son of Tārakā. According to the *Rāmāyana* he interfered with a sacrifice which was being performed by Viśvāmitra, but was encountered by Rāma, who discharged a weapon at him, which drove him one hundred *yojana*s out to sea. He was afterwards the minister of Rāvaṇa, and accompanied him to the hermitage where Rāma and Sītā were dwelling. There, to inveigle Rāma, he assumed the shape of a golden deer, which Rāma pursued and killed On receiving his death-wound he resumed a *rāksasa* form and spake, and Rāma discovered whom he had killed. In the meanwhile Rāvana had carried off Sītā.

MARĪCI. Chief of the Maruts Name of one of the Prajāpatis. (*see* Prajāpati) He is sometimes represented as springing direct from Brahmā He was father of Kaśyapa, and one of the seven great *ṛsi*s. (*see* Ṛṣi)

MĀRIṢĀ. Daughter of the sage Kandu, and wife of the Pracetasas, but from the mode of her birth she is called "the nursling of the trees, and daughter of the wind and the moon" She was mother of Daksa. Her mother was a celestial nymph named Pramlocā, who beguiled the sage Kaṇdu from his devotions and lived with him for a long time. When the sage awoke from his voluptuous delusion, he drove her from his presence. "She, passing through the air, wiped the perspiration from her with the leaves of the trees", and "the child she had conceived by the *ṛsi* came forth from the pores of her skin in drops of perspiration. The trees received the living dews, and the winds collected them into one mass. Soma matured this by his rays, and gradually it increased in size till the exhalations that had rested on the tree-tops became the lovely girl named Māriṣā."—*Viṣṇu Purāṇa*. According to the same authority Māriṣā had been in a former birth the childless widow of a king.

Her devotion to Viṣnu gained his favour, and he desired her to ask a boon. She bewailed her childless state, and prayed that in succeeding births she might have "honourable husbands and a son equal to patriarch". She received the promise that she should be of marvellous birth, should be very beautiful, and should have ten husbands of mighty prowess, and a son whose posterity should fill the universe. This legend is no doubt an addition of later date, invented to account for the marvellous origin of Mārisā.

MĀRKAṆḌEYA. A sage, the son of Mṛkanda, and reputed author of the *Mārkandeya Purāna*. He was remarkable for his austerities and great age, and is called Dīrghāyus, 'the long-lived'.

MĀRKAṆḌEYA PURĀNA. "That Purāna in which, commencing with the story of the birds that were acquainted with right and wrong, everything is narrated fully by Mārkaṇḍeya as it was explained by holy sages in reply to the question of the *muni*, is called the Mārkandeya, containing 9000 verses." This Purāna is narrated in the first place by Mārkandeya, and in the second by certain fabulous birds profoundly versed in the Vedas, who relate their knowledge in answer to the questions of the sage Jaimini. "It has a character different from all the other Purāṇas. It has nothing of a sectarial spirit, little of a religious tone; rarely inserting prayers and invocations to any deity, and such as are inserted are brief and moderate It deals little in precepts, ceremonial or moral. Its leading feature is narrative, and it presents an uninterrupted succession of legends, most of which, when ancient, are embellished with new circumstances, and, when new, partake so far of the spirit of the old, that they are disinterested creations of the imagination, having no particular motive, being designed to recommend no special doctrine or observance. Whether they are derived from any other source, or whether they are original inventions, it is not possible to ascertain. They are most probably, for the greater part at least, original; and the whole has been narrated in the compiler's own manner, a manner superior to that of the Purānas in general, with exception of the Bhāgavata." The popular *Durgā Māhātmya* or *Chanḍipātha* is an episode of this Purāṇa. In the absence of any guide to a positive conclusion as to the date, it may conjecturally be placed

in the ninth or tenth century. Professor Banerjea places it in the eighth century. This Purāna has been published in the *Bibliotheca Indica,* and translated by the Rev. Professor K.M. Banerjea.

MĀRTTAṆḌA. In the Vedas the sun or sun god.

MARTYA-MUKHA. 'Human-faced ' Any being in which the figures of a man and animal are combined.

MARUTS. The storm gods, who hold a very prominent place in the Vedas, and are represented as friends and allies of Indra Various origins are assigned to them. They are sons of Rudra, sons and brothers of Indra, sons of the ocean, sons of heaven, sons of earth. They are armed with lightnings and thunderbolts, and "ride on the whirlwind and direct the storm". The number of them is said in one place to be thrice sixty, and in another only twenty-seven. In the *Rāmāyana* they are represented to have their origin in an unborn son of Diti, whom Indra dashed into forty-nine pieces with his thunderbolt, and in compassion converted into Maruts. This is also the story told in the Purāṇas, and they are said to have obtained their name from the words *mā rodīh,* 'weep not', which Indra addressed to them. A scholiast on the Veda says, that after their birth from Diti, as above told, Śiva and Pārvatī beheld them in great affliction, and the latter asked Śiva to transform the lumps of flesh into boys; he accordingly made them boys of like form, like age, and similarly accoutred, and gave them to Pārvatī as her sons, whence they are called the sons of Rudra Other legends are, that Pārvatī, hearing the lamentations of Diti, entreated Śiva to give forms to the shapeless births, telling them not to weep (*mā rodīh*); and another, that he actually begot them in the form of a bull on Pṛthivī, the earth, as a cow. (*see* Diti) All these legends have manifestly been invented to explain those passages of the Vedas which make the Maruts the sons of Rudra. The world of the Maruts, called Māruta, is the appointed heaven of vaiśyas. (2) The god of the wind, and regent of the north-west quarter.

MARUTTA. (1) A descendant of Manu Vaivasvata. He was a Cakravartī, or universal monarch, and performed a celebrated sacrifice. "Never," says the *Viṣnu Purāna,* "was beheld on earth a sacrifice equal to the sacrifice of Marutta. All the implements

and utensils were made of gold. Indra was intoxicated with the libations of *soma* juice, and the brāhmaṇas were enraptured with the magnificent donations they received. The winds of heaven encompassed the rite as guards, and the assembled gods attended to behold it." According to the *Vāyu Purāna*, Marutta was taken to heaven with his kindred and friends by Samvarta, the officiating priest at this sacrifice. But the *Mārkandeya Purāṇa* says he was killed after he had laid down his crown and retired to the woods. (2) A king of the Solar race, who was killed by Vapusmat, and fearfully avenged by his son Dama (q.v.)

MĀTALĪ. Charioteer of Indra.

MATAṄGA. 'An elephant.' A man who was brought up as a brāhmana but was the son of a cāndāla. His story, as told in the *Mahābhārata*, relates that he was mercilessly goading an ass's foal which he was driving. The mother ass, seeing this, tells her foal that she could expect no better, for her driver was no brāhmana but a cāndāla Mataṅga, addressing the ass as "most intelligent", begged to know how this was, and was informed that his mother when intoxicated had received the embraces of a low-born barber, and that he, the offspring, was a cāṇḍāla and no brāhmana. In order to obtain elevation to the position of a brahmana he went through such a curse of austerities as alarmed the gods. Indra refused to admit him He persevered again for a hundred years, but still Indra persistently refused such an impossible request, and advised him to seek some other boon. Nothing daunted, he went on a thousand years longer, with the same result. Though dejected he did not despair, but proceeded to balance himself on his great toe. He continued to do this for a hundred years, when he was reduced to mere skin and bone, and was on the point of falling. Indra went to support him, but inexorably refused his request, and, when, further importuned, "gave him the power of moving about like a bird, and changing his shape at will, and of being honoured and renowned". In the *Rāmāyaṇa*, Rāma and Sītā visited the hermitage of Matanga near Ṛsyamūka mountain.

MĀTARIŚVAN. An aerial being who is represented in the *Ṛgveda* as bringing down or producing Agni (fire) for the Bhṛgus. By some supposed to be the wind.

MATHURĀ. An ancient and celebrated city on the right bank of the Yamunā, surviving in the modern Muttra. It was the birthplace of Kṛṣṇa and one of the seven sacred cities. The *Viṣṇu Purāna* states that it was originally called Madhu or Madhuvana, from the demon Madhu, who reigned there, but that when Lavana, his son and successor, was killed by Śatrughna, the conqueror set up his own rule there and built a city which he called Madhurā or Mathurā.

MĀTṚS. 'Mothers.' The divine mothers. These appear to have been originally the female energies of the great gods, as Brahmānī of Brahmā, Maheśvarī of Śiva, Vaisnavī of Visnu, Indrānī or Aındrī of Indra, &c. The number of them was seven or eight or sixteen, but ın the later mythology they have increased out of number They are connected with the Tantra worship, and are represented as worshipping Śiva and attendıng upon his son Kārttikeya.

MATSYA. 'A fish.' (1) The Fish Incarnation. (*see* Avatāra) (2) Name of a country. Wilson says, "Dinajpoor, Rungpoor, and Cooch Behar", but there was more than one country of this name, and one would appear to have been situated in northern India. Manu places Matsya in *brahmarṣi*. According to the *Mahābhārata*, Kıng Virāṭa's capital was called Matsya, his people also were called Matsyas, and he himself was styled Matsya. General Cunningham finds it in the neighbourhood of Jaypur, and says that the town of Virāt or Bairāt, 105 miles south of Delhi, was its capital.

MATSYA PURĀṆA. This Purāna is so-called from its contents having been narrated to Manu by Viṣṇu in the form of a fish (*matsya*). It consists of between 14,000 and 15,000 stanzas This work "is a miscellaneous compilation, but includes in its contents the elements of a genuıne Purāna". At the same time, ıt is of too mixed a character to be considered as a genuıne work of the *paurāṇik* class. Many of its chapters are the same as parts of the *Viṣṇu* and *Padma Purānas*. It has also drawn largely from the *Mahābhārata*. "Although a Śaiva work, it is not exclusively so, and it has no such sectarial absurdıties as the Kūrma and Liṅga."

MAUNEYAS. A class of *gandharvas*, sons of Kaśyapa, who dwelt

beneath the earth, and were sixty millions in number. They overpowered the Nāgas, and compelled them to flee to Viṣṇu for assistance, and he sent Purukutsa against them, who destroyed them.

MAURYA. The dynasty founded by Candragupta at Pātaliputra (Patna) in Magadha. According to the *Visnu Purāna*, the Maurya kings were ten in number and reigned 137 years. Their names were — (1) Candragupta, (2) Bindusāra, (3) Aśokavardhana, (4) Suyaśas, (5) Daśaratha, (6) Sangata, (7) Śāliśūka, (8) Somaśarman, (9) Śaśadharman, (10) Bṛhadratha. The names vary in other Purāṇas. (*see* Candragupta)

MAYA. A *daitya* who was the architect and artıficer of the *asuras*, as Viśvakarmā was the artificer of the *suras* or gods He was son of Vipracitti and father of Vajrakāmā and Mandodarī, wife of Rāvaṇa. He dwelt in the Devagiri mountains not very far from Delhi, and his chıef works were in the neighbourhood of that city, where he worked for men as well as *daıtyas*. The *Mahābhārata* speaks of a palace he built for the Pāṇḍavas. In the *Harıvamśa* he appears frequently both as victor and vanquished in contests with the gods.

MĀYĀ. 'Illusion, deception.' (1) Illusion personified as a female form of celestial origin, created for the purpose of beguiling some individual. Sometimes identified wıth Durgā as the source of spells, or as a personification of the unreality of worldly things. In this character she is called Māyādevī or Mahāmāyā. (2) A name of Gayā, one of the seven sacred cities.

MĀYĀDEVĪ, MĀYĀVATĪ. Wife of the demon Śambara. She brought up Pradyumna, the son of Kṛṣna, and subsequently married him Pradyumna is represented as being a revived embodiment of Kāma, the god of love; and ın according with this legend Māyāvatī is identified with his wife Rati, the Hindu Venus. (*see* Māyā)

MĀYU. 'Bleater, bellower.' The *kınnaras* are called Māyus.

MEDHĀTITHI. Name of a Kāṇva who was a Vedic *ṛsı*. There is a legend in one of the Upaniṣads that he was carried up to heaven by Indra in the form of a ram, because the god had been pleased with his austerities. *Cf* Ganymede

MEDINĪ. The earth. (*see* Kaitabha)

MEDINĪ, MEDINĪ-KOṢA. A well-known Sanskṛt vocabulary. There are printed editions.

MEGHADŪTA. 'Cloud messenger.' A celebrated poem by Kālidāsa, in which a banished Yaksa implores a cloud to convey tidings of him to his wife. It has been translated into English verse by Wilson, and there are versions in French and German. The text has been printed with a vocabulary by Johnson

MEGHANĀDA. A son of Rāvana. (*see* Indrajit)

MEKALĀ. Name of a mountain from which the Narmadā river is said to rise, and from which it is called Mekalā and Mekalakanyā, 'daughter of Mekala'. There was a people of this name, who probably lived in the vicinity of this mountain. Their kings were also called Mekalas, and there appears to have been a city Mekalā.

MENĀ, MENAKĀ. (1) In the *Ṛgveda*, a daughter of Vṛsanaśva. A *Brāhmana* tells a strange story of Indra having assumed the form of Menā and then fallen in love with her. In the Purānas, wife of Himavat and mother of Umā and Gaṅgā, and of a son named Maināka. (2) An apsaras sent to seduce the sage Viśvāmitra from his devotions, and succeeding in this object, she became the mother of the nymph Śakuntalā.

MERU. A fabulous mountain in the navel or centre of the earth, on which is situated *svarga*, the heaven of Indra, containing the cities of the gods and the habitations of celestial spirits. The Olympus of the Hindus. Regarded as a terrestrial object, it would seem to be some mountain north of the Himālayas. It is also Sumeru, Hemādri, 'golden mountain'; Ratnasānu, 'jewel peak'; Karṇikācala, 'lotus mountain'; and Amarādri and Deva-parvata. 'mountain of the gods'.

MERU-SĀVARṆAS. The ninth, tenth, eleventh, and twelfth Manus, said to be the "mind-engendered sons of a daughter of Dakṣa by himself and the three gods Brahmā, Dharma, and Rudra, to whom he presented her on Mount Meru". The signification of the appellation Meru is obvious; that of Sāvarṇa or Sāvarṇi signifies that they were all of one caste (*varna*).

MĪMĀṂSĀ. A school of philosophy. (*see* Darśana)

MĪMĀṀSĀ-DARŚANA. A work on the Mīmāṁsā philosophy. Printed in the *Bibliotheca Indica.*

MĪMĀNSĀ-VĀRTTIKA. A work on the Mīmāmsā philosophy by Kumārila Bhaṭṭa.

MIÑJIKA (mas) and **MIÑJIKĀ** (fem.) Two beings who, according to the *Mahābhārata*, sprang from the seed of Rudra,which was spilt upon a mountain. They are to be worshipped by those who desire the welfare of children.

MITĀKṢARĀ. A commentary by Vijñāneśvara on the Smṛti or textbook of Yājñavalkya The authority of this book is admitted all over India, with the exception of Bengal proper The portion on inheritance has been translated by Colebrooke, and into French by Orianne. The text has been printed in India.

MITHILĀ. A city, the capital of Videha or North Bihār, which corresponds to the modern Tirhut and Puraniya, between the Gandakī and Kośī rivers. It has given its name to one of the five northern nations of brāhmanas (*see* Brāhmaṇa), and to a school of law It was the country of King Janaka, and the name of his capital, Janakapura, still survives in "Janakpoor", on the northern frontier.

MITRA. Probably connected with the Persian Mithra. A form of the sun. In the Vedas he is generally associated with Varuna, he being the ruler of the day and Varuṇa the ruler of the night. They together uphold and rule the earth and sky, guard the world, encourage religion, and chastise sin. He is one of the Ādityas or sons of Aditi.

MITRASAHA. A king called also Kalmāṣapāda (q.v.).

MLECCHAS. Foreigners, barbarians, people not of Āryan race.

MOHA-MUDGARA. 'Hammers for ignorance ' A poem in explanation of the Vedānta philosophy. It has been printed and translated by Nève.

MṚCCHAKAṬĪ. 'The toy-cart.' A drama in ten acts by King Śūdraka, supposed to be the oldest Sanskṛt drama extant, and to have been written in the first or second century AD The country over which Śūdraka reigned is not known. This play, says Wilson, its translator, "is a curious and interesting picture of national

manners . . . free from all exterior influence or adulteration. It is a portrait purely Indian. It represents a state of society sufficiently advanced in civilization to be luxurious and corrupt, and is certainly very far from offering a flattering similitude, although not without some attractive features " Williams observes, "The dexterity with which the plot is arranged, the ingenuity with which the incidents are connected, the skill with which the characters are delineated and contrasted, the boldness and felicity of the diction, are scarcely unworthy of our own great dramatists." There are translations in French and several editions of the text.

MṚGĀṄKA-LEKHĀ. A play in four acts, written by Viśvanātha at Benares. The piece takes its name from the heroine, a princess of Kāmarūpa. It is a comparatively modern work.

MṚTYU. 'Death.' A name of Yama, the god of the dead.

MUCUKUNDA. In the Purāṇas, son of Māndhātṛ, and called 'king of men'. He rendered assistance to the gods in their wars with the *asuras* or demons, and he asked and obtained as a reward the boon of a long uninterrupted sleep. Whosoever disturbed him was to be burnt to ashes by fire issuing from his body. Kālayavana was lured into his cave by Kṛṣṇa and woke the sleeper, who cast a fiery glance upon the intruder which destroyed him. Muchukunda then paid laud and honour to Kṛṣṇa, who gave him power to go to whatever celestial region he wished, and to enjoy all heavenly pleasures. Mucukunda left his cave and went to Gandhamādana to perform penance. The *Mahābhārata* says he was reproved by Kubera for trusting to his priest more than to his own prowess for success in war, but he replied that the religious aid of brāhmanas was as necessary as the warlike powers of kṣatriyas.

MUDGALA. A Vedic *ṛṣi* from whom the Maudgalya brāhmaṇas sprang. There were several other brāhmaṇas named Mudgala. A sage of this name is recorded in the *Mahābhārata* to have "lived a life of poverty, piety, and self-restraint, offering hospitality to thousands of brāhmaṇas, according to his humble means, with the grain which he gleaned like a pigeon, and which (like the widow of Zarephath's oil) never underwent diminution, or rather increased again, when it was required". The choleric sage Durvāsas

went to test the patience of Mudgala, and six times devoured all the food which his host possessed without ruffling his temper. Durvāsas in his admiration declared that Mudgala would go bodily to heaven, and the messenger of the gods arrived with his heavenly car. The sage, before accepting the invitation, desired to be informed of the joys and ills of heaven. After hearing a full explanation, he found that the enjoyments of heaven must come to a close, so he declared that he "had no desire for heaven, and would seek only that eternal abode where there is no sorrow, nor distress, nor change". He dismissed the messenger of the gods, and began to practise ascetic virtues, becoming indifferent to praise and blame, regarding clods, gold, stones, and gold as alike. Pure knowledge led to fixed contemplation; and that again imparted strength and complete comprehension, whereby he obtained supreme eternal perfection in the nature of quietude (*nirvāṇa*).

MUDRĀ-RĀKṢASA. 'The signet of the minister.' A drama by Viśākhadatta. This play has a historical interest, for Candragupta, the Sandracottus of Greek writers, is a leading character in it. The date of its production is apparently the eleventh or twelfth century AD It is one of the dramas translated by Wilson, who says, "The author was not a poet of the sphere of Bhavabhūti or Kālidāsa. His imagination rises not to their level, and there is scarcely a brilliant or beautiful thought in the play. As some equivalent for the want of imagination, he has a vigorous perception of character and a manly strain of sentiment, that are inferior only to elevated conception and delicate feeling. He is the Massinger of the Hindus. The language of the original partakes of the general character of the play; it is rarely beautiful or delicate, but always vigorous, and occasionally splendid."

MUGDHA-BODHA. A standard Grammar by Vopadeva, written towards the end of the thirteenth century. It has been edited by Böhtlingk, and there are several Indian editions.

MŪKA. A *dānava*, son of Upasunda. He assumed the form of a wild boar in order to kill Arjuna, but was himself killed by Śiva in his form of the Kirāta or mountaineer.

MUKHĀGNI. 'Fiery-faced.' Spirits or goblins with faces of fire, perhaps meteors.

MUṆḌA. 'Bald.' An appellation of Ketu. Name of a demon slain by Durgā.

MUṆḌAKA. Name of an Upaniṣad (q.v.) translated by Dr. Roer in the *Bibliotheca Indica* and by Rammohun Roy. There are several editions of the text.

MUNI. "A holy sage, a pious and learned person, endowed with more or less of a divine nature, or having attained to it by rigid abstraction and mortification. The title is applied to the *ṛsis*, and to a great number of persons distinguished for their writings considered as inspired, as Pāṇini, Vyāsa." Their superhuman powers over gods and men have been often displayed in blessings, but more frequently in curses.

MURA, MURU. A great demon who had seven thousand sons. He was an ally of the demon Naraka, who ruled over Prāgjyotisa, and assisted him in the defence of that city against Kṛsna. He placed in the environs of the city "nooses the edges of which were as sharp as razors", but Kṛṣna cut them to pieces with his discus, slew Muru, "and burnt his seven thousand sons like moths with the flame of the edge of his discus".

MŪRĀRI. 'The foe of Mura'. An appellation of Kṛṣna.

MŪRĀRĪ MIŚRA. Author of the drama *Murāri Nātaka* or *Anargha Rāghava* (q.v.).

MŪSALA. The pestle-shaped club carried by Balarāma. It was named Saunanda.

MŪSALADHARA, MŪSALĀYUDHA, MŪSALIN. 'Armed with a pestle ' An appellation of Balarāma.

MUṢṬIKA. A celebrated boxer in the service of Kaṁsa, who directed him to kill Kṛṣṇa or Balarāma in a public encounter, but Balarāma overthrew him and killed him.

NĀBHĀGADIṢṬA, NĀBHĀGANEDIṢṬHA, NĀBHĀNEDIṢṬHA. A son of Manu, who, while he was living as a *brahmacārī*, was deprived of his inheritance, by his father according to the *Yajurveda*, by his brothers according to the *Aitareya Brāhmaṇa*. He subsequently acquired wealth by imparting spiritual knowledge.

NACIKETAS. The story of Naciketas is told in the *Taittirīya Brāmaṇa* and *Kaṭha Upaniṣad.* Vājaśravasa or Aruṇi, the father

of Naciketas, desirous of attaining heaven, performed great sacrifices, and was profuse in his gifts to the priests The son told him that he had not given all, for that he, his son, was left, and said, "To whom shall I be given?" On repeating the question, the father angrily replied, "To death". So the son departed to the abodes of death, and, after staying there three nights, Yama was constrained to offer him a boon. He prayed to see his father again and he reconciled. This boon was granted and another offered. All kinds of blessings were proposed, but the youth refused to be contented with anything but a true knowledge of the soul. Yama then proceeded to instruct him. The story has been done into verse by Muir (*Texts,* vol. V, p. 329).

NĀGA. A snake, especially the cobra-capella. A mythical semi-divine being, having a human face with the tail of a serpent, and the expanded neck of the cobra. The race of Nāgas is said to be a thousand in number, and to have sprung from Kadru, the wife of Kaśyapa, for the purpose of peopling Pātāla, or the regions below the earth, where they reign in great splendour. From the name of their mother they are called Kādraveyas. Their mother is sometimes called Surasā. This dominion was taken from them by the *gandharvas*, but they recovered it through their sister, the Narmadā river, who induced Visnu to send Pratardana to their assistance. Their females were handsome, and some of them intermarried with men, as Ulupī with Arjuna.

The Nāgas, or a people bearing the same name, are historical, and have left many traces behind them. There were mountains so-called, and Nāgadvīpa was one of the seven divisions of Bhāratavarṣa. Kings of this race reigned at Mathurā, Padmāvatī, &c., and the name survives in the modern Nāgpur. There are various speculations as to who and what they were, but it seems clear they were a race distinct from the Hindus. The mythological accounts are probably based upon the historical, but they have been mixed up together and confused. The favourite theory is that they were a Scythic race, and probably obtained their name from worshipping serpents or holding them in awe and reverence.

NĀGA-LOKA. Pātāla, the residence of the Nāgas.

NĀGA-NANDANA. A Buddhist drama in five acts by Śrī Harṣa

Deva. It has been translated by Boyd. The text has been printed.

NAGARA. A city. There are seven sacred cities which confer eternal happiness — (1) Ayodhyā, (2) Mathurā, (3) Māyā (Gayā), (4) Kāśī (Benares), (5) Kāñcī (Conjeveram), (6) Avantī or Avantikā (Ujjayinī), (7) Dvārakā or Dvārāvatī.

NAHUṢA. Son of Āyus the eldest son of Purūravas, and father of Yayāti. This king is mentioned by Manu as having come into conflict with the brāhmaṇas, and his story is repeated several times with variations in different parts of the *Mahābhārata* as well as in the Purāṇas, the aim and object of it evidently being to exhibit the retribution awaiting any man who derogates from the power of brāhmanas and the respect due to them "By sacrifices, austere fervour, sacred study, self-restraint, and valour, Nahusa acquired the undisturbed sovereignty of the three worlds. . . Through want of virtuous humility the great king Nahusa was utterly ruined." — *Manu.* One version of the story says that he aspired to the possession of Indrānī, wife of Indra, when that god had concealed himself for having killed a brāhmana. A thousand great *ṛṣis* bore the car of Nahusa through the air, and on one occasion he touched with his foot the great Agastya, who was carrying him. The sage in his anger cried out, "Fall, thou serpent", and Nahuṣa fell from his glorious car and became a serpent. Agastya, at the supplication of Nahuṣa, put a limit to the curse; and according to one version, the doomed man was released from it by the instrumentality of Yudhiṣṭhira, when he threw off "his huge reptile form, became clothed in a celestial body, and ascended to heaven".

NAIKAṢEYAS. Carnivorous imps descended from Nikasā, mother of Rāvaṇa. They are called also Nikaṣātmajas.

NAIMIṢA, NAIMIṢĀRAṆYA. A forest (*araṇya*) near the Gomatī (Gūmtī) river, in which the *Mahābhārata* was rehearsed by Sauti to the assembled *ṛṣis*.

NAIRṚTA. Belonging to the south-west quarter; the regent of that quarter. An imp, goblin, or *rāksasa*.

NAIṢADHA-CARITA, NAIṢADHĪYA. A poem on the life on Nala, king of Niṣadha, by Śrī Harṣa, a great sceptical philosopher who lived in the eleventh or twelfth century AD. It is one of the six

mahākāvyas. There are several printed editions

NAKSATRAS. Mansions of the moon, lunar asterisms At first they were twenty-seven in number, but they were increased to twenty-eight. They are said to be daughters of Daksa who were married to the moon. (*see* Daksa)

NAKULA. The fourth of the Pāṇdu princes. He was the twin son of Mādrī, the second wife of Pāṇḍu, but mythologically he was son of the Aśvins, or more specifically of the Aśvin Nāsatya. He was taught the art of training and managing horses by Droṇa, and when he entered the service of the king of Virāta he was master of the horse. He had a son named Niramitra by his wife Karenumatī, a princess of Cedi. (*see* Mahābhārata)

NALA. (1) King of Nisadha and husband of Damayantī The story of Nala and Damayantī is one of the episodes of the *Mahābhārata*, and is well-known from having been translated into Latin by Bopp and into English verse by Dean Milman Damayantī was the only daughter of Bhīma, king of Vidarbha (Birar), and was very lovely and accomplished. Nala was brave and handsome, virtuous, and learned in the Vedas, skilled in arms and in the management of horses, but addicted to the vice of gambling. They loved each other upon the mere fame of their respective virtues and beauty, and Damayantī pined for the presence of her unknown lover. Bhīma determined that his daughter should hold a *svayamvara*. Rājās flocked to it in crowds, and among them Nala. Four gods, Indra, Agni, Varuṇa, and Yama, also attended. Nala met them on the way, and reverently promised to do their will. They bade him enter the palace and inform Damayantī that they would present themselves among the candidates, and that she must choose one of them. Nala reluctantly performed his task, but his presence perfected his conquest, and the maiden announced her resolve to pay due homage to the gods, but to choose him for her lord. Each of the four gods assumed the form of Nala, but the lover's eye distinguished the real one, and she made her choice. They married and lived for sometime in great happiness, a son and a daughter, named Indrasena and Indrasenā, being born to them. Kali, a personification of the *kali* or iron age, arrived too late for the *svayamvara*. He resolved to be revenged, and he employed his peculiar powers to ruin Nala through his love of

gambling. At his instigation, Puṣkara, Nala's younger brother, proposed a game of dice. Kali charmed the dice, and Nala went on losing; but he was infatuated; the entreaties of friends and ministers, wife and children,were of no avail; he went on till he had lost his all, even to his clothes His rival Puskara became king, and proclaimed that no one was to give food or shelter to Nala, so the ruined monarch wandered forth into the forest with his wife, and suffered great privations. Some birds flew away with his only garment. He resolved to abandon his wife in the hope that she would return to her father's court, so he divided her sole remaining garment while she slept and left her. Thus left alone, Damayantī wandered about in great distress. She did not go home, but she at length found service and protection with the princess of Cedi. Nala fell in with the king of serpents, who was under a curse from which Nala was to deliver him. The serpent bit Nala, and told him that the poison should work upon him till the evil spirit was gone out of him, and that he should then be restored to all he loved. Through the effects of the bite he was transformed into a misshapen dwarf. In this form he entered the service of Ṛtuparṇa, king of Ayodhyā, as a trainer of horses and an accomplished cook, under the name of Bāhuka. Damayantī was discovered and conducted to her father's home, where she found her children. Great search was made for Nala, but in vain, for no one knew him in his altered form. One brāhmaṇa, however, suspected him, and informed Damayantī. She resolved to test his feelings by announcing her intention of holding a second *svayamvara*. King Ṛtuparna determined to attend, and took Nala with him as driver of his chariot. Ṛtuparna was skilled in numbers and the rules of chances. On their journey he gave a wonderful proof of this, and he instructed Nala in the science. When Nala had acquired this knowledge the evil spirit went out of him, but still he retained his deformity. Damayantī half penetrated his disguise, and was at length convinced that he was her husband by the flavour of a dish which he had cooked. They met, and, after some loving reproaches and the interference of the gods, they became reconciled, and Nala resumed his form. He again played with Puskara, and staked his wife against the kingdom. Profiting by the knowledge he had obtained from Ṛtuparna, he won back all and again became king. Puṣkara then humbled himself, and Nala

not only forgave him, but sent him home to his own city enriched with many gifts. The text of this poem has been often printed, and there are translations in various languages.

(2) A monkey chief, said to be a son of Viśvakarmā. According to the *Rāmāyana*, he had the power of making stones float in water. He was in Rāma's army and built the bridge of stone called Rāma-setu, or Nala-setu, from the continent to Ceylon, over which Rāma passed with his army

NALAKŪBARA. A son of Kubera.

NALODAYA (Nala + udaya). 'The rise of Nala.' A poem describing the restoration to power of King Nala after he had lost his all. It is ascribed to a Kālidāsa, but the composition is very artificial, and the ascription to the great Kālidāsa may well be doubted. The text has been printed, and there is a metrical translation by Yates

NALOPĀKHYĀNA. The story of Nala, an episode of the *Mahābhārata*. (*see* Nala)

NAMUCI. A demon slain by Indra with the foam of water. The legend of Namuci first appears in the *Ṛgveda*, where it is said that Indra ground "the head of the slave Namuci like a sounding and rolling cloud", but it is amplified by the commentator and also in the *Śatapatha Brāhmana* and *Mahābhārata*. When Indra conquered the *asuras* there was one Namuci who resisted so strongly that he overpowered Indra and held him. Namuci offered to let Indra go on promise not to kill him by day or by night, with wet or with dry. Indra gave the promise and was released, but he cut off Namuci's head at twilight, between day and night, and with foam of water, which was, according to the authorities, neither wet nor dry. The *Mahābhārata* adds that the dissevered head followed Indra calling out "O wicked slayer of thy friend."

NANDA. (1) The cowherd by whom Kṛṣna was brought up. (2) A king, or dynasty of kings, of Magadha, that reigned at Pātaliputra, and was overthrown by Candragupta the Maurya about 315 BC. (*see* Candragupta)

NANDANA. The grove of Indra, lying to the north of Meru.

NANDĪ. The bull of Śiva. The *Vāyu Purāna* makes him the son of

Kaśyapa and Surabhi. His image, of a milky white colour, is always conspicuous before the temples of Śiva. He is the chamberlain of Śiva, chief of his personal attendants (*ganas*), and carries a staff of office. He is guardian of all quadrupeds He is also called Śālankāyana, and he has the appellations of Nādideha and Tāṇdavatālika, because he accompanies with music the *tāndava* dance of his master.

NĀNDĪ-MUKHAS. A class of *pitṛs* or Manes, concerning whose character there is a good deal of uncertainty.

NANDINĪ. The cow of plenty belonging to the sage Vasistha, said to have been born of Surabhi, the cow of plenty that was produced at the churning of the ocean.

NANDĪ-PURĀNA. (*see* Purāna)

NANDĪŚA, NANDĪŚVARA. 'Lord of Nandi.' A title of Śiva It is related in the *Rāmāyana* that Rāvana went to the Śara-vana, the birthplace of Kārttikeya, and on his way through the mountains he beheld "a formidable, dark, tawny-coloured dwarf called Nandīśvara, who was a follower of Mahādeva, or rather that deity himself in another body. This being desired Rāvaṇa to halt, as Śiva was sporting in the mountain, and no one, not even a god, could pass Rāvaṇa asked derisively who Śiva was, and laughed contemptuously at Nandīśvara, who had the face of a monkey. Nandīśvara retorted that monkeys having the same shape as himself and of similar energy should be produced to destroy Rāvaṇa's race. In reply to this menace, Rāvaṇa threatened to pull up the mountain by its roots and let Śiva know his own danger. So he threw his arms round the mountain and lifted it up, which made the hosts of Śiva tremble and Pārvatī quake and cling to her husband. Śiva then pressed down the mountain with his great toe, and crushed and held fast the arms of Rāvaṇa, who uttered a loud cry which shook all creation. Rāvana's friends counselled him to propitiate Śiva, and he did so for a thousand years with hymns and weeping. Śiva then released him, and said that his name should be Rāvaṇa from the cry (*rāva*) which he had uttered. The origin of this story is sufficiently manifest, it has been built up on the name Rāvaṇa, to the glory of Śiva, by a zealous partisan of that deity.

NARA. 'Man' The original eternal man.

NĀRADA. A *ṛsi* to whom some hymns of the *Ṛgveda* are ascribed. He is one of the Prajāpatis, and also one of the seven great *ṛsis*. The various notices of him are somewhat inconsistent. The *Ṛgveda* describes him as "of the Kanva family". Another authority states that he sprang from the forehead of *Brahmā*, and the *Visnu Purāna* makes him a son of Kaśyapa and one of Daksa's daughters. The *Mahābhārata* and some Purāṇas state that he frustrated the scheme which Dakṣa had formed for peopling the earth, and consequently incurred that patriarch's curse to enter again the womb of a woman and be born. Daksa, however, relented at the solicitation of Brahmā, and consented that Nārada should be born again of Brahmā and one of Daksa's daughters; he was hence called Brāhma and Devabrahmā In some respects he bears a resmblance to Orpheus. He is the inventor of the *vīnā* (lute), and was chief of the *gandharvas* or heavenly musicians. He also went down to the infernal regions (*pātāla*), and was delighted with what he saw there In later times he is connected with the legend of Kṛsna. He warned Kamsa of the imminent incarnation of Viṣṇu, and he afterwards became the friend and associate of Kṛṣṇa.

The *Nārada-pañcarātra* relates that Brahmā advised his son Nārada to marry, but Nārada censured his father as a false teacher, because devotion to Kṛsṇa was the only true means of felicity Brahmā then cursed Nārada to lead a life of sensuality, in subjection to women, and Nārada retorted the curse, condemning Brahmā to lust after his own daughter, and to be an object unworthy of adoration Nārada has the appellations, Kalikāraka, 'strife-maker'; Kapivaktra, 'monkey-faced'; Piśuna, 'messenger or spy'.

Nārada was also one of great writers upon law His text-book, called *Nāradīya Dharmaśāstra*, has been translated into English by Dr. Jolly.

NĀRADA PAÑCARĀTRA. A ritualistic work of the Vaiṣṇavas. It has been printed in the *Bibliotheca Indica.*

NĀRADA PURĀṆA, NĀRADĪYA PURĀṆA. "Where Nārada has described the duties which were observed in the Bṛhat Kalpa,

that is called the Nāradīya, having 25,000 stanzas." But the only copy that Wilson analysed contained not more than 3000 stanzas There is another work called the Bṛhan or Great Nāradīya, but this extends only to 3500 verses. These Purānas, says Wılson, bear "no conformity to the definition of a Purāna; both are sectarial and modern compilations, intended to support the doctrine of *Bhakti* or faith in Viṣnu". They are modern compositions, possıbly even of so late a date as the sixteenth or seventeenth century. One of them refers to the "killers of cows" and "contemners of the gods", meaning, no doubt, the Mohammedans, so that the passage would seem to have been written after India was in their hands.

NARAKA. Hell; a place of torture to which the souls of the wicked are sent. Manu enumerates twenty-one hells· Tāmisra, Andhatāmisra, Mahāraurava, Raurava, Naraka, Kālasūtra, Mahānaraka, Sañjīvana, Mahāvīcı, Tapana, Sampratāpana, Samhāta, Sakākola, Kuḍmala, Pūtımṛttika, Lokaśanku, Ṛjisa, Panthāna, Śālmali, Asipatravana, and Lohadāraka. Other authorities vary greatly as to the numbers and names of the hells. (*see Vısṇu, Purāna,* II. 214).

NARAKA. An *asura*, son of the Earth. In the *Mahābhārata* and *Visnu Purāṇa* he is said to have carried off the ear-rıngs of Aditı to the impregnable castle of Prāgjyotisa, but Kṛsna, at the request of the gods, went there and killed him and recovered the jewels. In the *Harivaṁśa* the legend differs. According to this, Naraka, king of Prāgjyotisa, was an implacable enemy of the gods. He assumed the form of an elephant, and having carried off the daughter of Viśvakarmā, he subjected her to violation. He seized the daughters of the *gandharvas*, and of gods and of men, as well as the apsarasas themselves, and had more then 16,000 women, for whom he built a splendid residence. He also appropriated to himself jewels, garments, and valuables of all sorts, and no *asura* before him had ever been so horrible in his actions.

NARA-NĀRĀYAṆA. Two ancient *ṛsıs*, sons of Dharma and Ahıṁsa. The names are sometimes applied to Kṛṣṇa and to Kṛṣna and Arjuna. The *Vāmana Purāṇa* has a legend about them which is alluded to in the drama of *Vikramorvaśī*. Their penances and austerities alarmed the gods, so Indra sent nymphs to inspire

them with passion and disturb their devotions. Nārāyaṇa took a flower and placed it on his thigh. Immediately there sprung from it a beautiful mymph whose charms far excelled those of celestial nymphs, and made them return to heaven filled with shame and vexation. Nārāyaṇa sent this nymph to Indra with them, and from her having been produced from the thigh (*uru*) of the sage, she was called Urvaśī.

NARASIṀHAAVATĀRA. (*see* Avatāra)

NARASIṀHA PURĀṆA. (*see* Purāṇa)

NARA-VIŚVANA. 'A man-devourer'; a *rāksasa* or other malignant being

NĀRĀYANA. (1) The son of Nara, the original man, and often identified or coupled with Nara (2) The creator Brahmā, who, according to Manu, was so-called because the waters (*nara*) were his first *ayana* or place of motion The name is found for the first time in the *Śatapatha Brāhmana*. The name as commonly used applies to Viṣnu, and is that under which he was first worshipped.

NARMADĀ. The Nerbudda river, which is esteemed holy. The personified river is variously represented as being daughter of *ṛsi* named Mekala (from whom she is called Mekalā and Mekala-kanyā), as a daughter of the moon, as a 'mind-born daughter' of the Somapas, and as sister of the Nāgas. It was she who brought Purukutsa to the aid of the Nāgas against the *gandharvas*, and the grateful snake-gods made her name a charm against the venom of snakes. According to the *Visṇu Purāna*, she had a son by Purukutsa who was named Trasadasyu. The *Matsya Purāna* gives Duḥsaha as the name of her husband. The *Harivamśa* is inconsistent with itself. In one place it makes her wife of Purukutsa and mother of Trasadasyu; in another it makes her the wife of Trasadasyu. She is also called Revā and Pūrvagangā, and, as a daughter of the moon, Indujā and Somodbhavā.

NĀSATYA. Name of one of the Aśvins. It is also used in the plural for both of them.

NAVA-RATNA. The nine gems: pearl, ruby, topaz, diamond, emerald, lapis lazuli, coral, sapphire, and one not identified called Gomeda. The nine gems of the court of Vikrama, probably meaning Vikramāditya, whose era the *Samvat* begins in 56 BC. A

verse gives their names as Dhanvantari, Ksapanaka, Amara Simha, Śanku, Vetālabhaṭṭa, Ghatakarpara, Kālidāsa, Varāhamihira, Vararuci. The date of Vikramāditya is by no means settled. Bhau Dājī endeavours to identify Vikrama with Harsa Vikramāditya, who lived in the middle of the sixth century.

NIDĀGHA. A brāhmana, son of Pulastya, who dwelt "at Vīranagara, a large handsome city on the banks of the Devikā river" (the Gogra). He was a disciple of the sage Ṛbhu, and when Ṛbhu went to visit his disciple, Nidāgha entertained him reverentially. Ṛbhu instructed him in divine knowledge until he learned to "behold all things as the same with himself, and, perfect in holy knowledge, obtained final liberation".

NIDĀNA-SŪTRA. An old work upon the metres of the Vedas.

NIDHI. 'A treasure.' Nine treasures belonging to the god Kubera Each of them is personified or has a guardian spirit, which is an object of worship among the *tāntrikas*. The nature of these Nidhis is not clearly understood. See a note by Wilson on verse 534 of the *Meghadūta*, Collected Works, IV, 379. Their names are Kacchapa, Mukunda, Nanda (or Kunda), Kharba, Makara, Nīla, Śankha, Padma, and Mahāpadma. The Nidhis are called also Nidhāna, Nikara, and Śevadhi.

NIDRĀ. 'Sleep.' Sometimes said to be a female form of Brahmā, at others to have been produced at the churning of the ocean.

NIGHAṆṬU, NIGHAṆṬUKA. A glossary, especially of synonyms and obsolete and obscure Vedic terms. There was at least one work of this kind before the days of Yāska. (*see* Nirukta)

NIKASĀ. A female demon, the mother of Rāvana. The mother of the carnivorous imps called Piśitāśanas, or by their metronymic Naikuṣeyas and Nikaṣātmajas.

NIKUMBHA. (1) A *rākṣasa* who fought against Rāma. He was son of Kumbhakarṇa. (2) An *asura* who, according to the *Harivamśa*, received the boon from Brahmā that he should die only by the hands of Viṣṇu. He was king of Satpura and had great magical powers, so that he could multiply himself into many forms, though he commonly assumed only three He carried off the daughters of Brahmādatta, the friend of Kṛṣṇa, and that hero attacked him and killed him under different arms more than

once, but he was eventually slain outright by Kṛsna, and his city of Satpura was given to Brahmādatta.

NĪLA. 'Blue.' (1) A mythic range of mountains north of Meru. (2) A mountain range in Orissa. (3) A monkey ally of Rāma. (4) A Pāndava warrior killed by Aśvatthāman

NĪLAKANṬHA. 'Blue throat'. An epithet of Śiva. (*see* Śiva)

NIMI. Son of Iksvāku, and founder of the dynasty of Mithilā. He was cursed by the sage Vasiṣṭha to lose his corporeal form, and he retorted the imprecation upon the sage. Both abandoned the bodily condition. Vasiṣtha was born again as the issue of Mitra and Varuna, but "the corpse of Nimi was preserved from decay by being embalmed with fragrant oils and resins, and it remained as entire as if it were immortal". The gods were willing to restore him to bodily life, but Nimi declined, declaring that the separation of soul and body was so distressing that he would never resume a corporeal shape and become liable to it again "To this desire the gods assented, and Nimi was placed by them in the eyes of all living creatures, in consequence of which their eyelids are ever opening and shutting" — *Visnu Purāna* A wink of the eye is called *nimisa* and the legend was probably built upon the resemblance of the two words.

NIRṆAYA-SINDHU. A work on religious ceremonies and law by Kamalākara. It has been printed at Bombay and Benares.

NIRṚTI. 'Death, decay.' Death personified as a goddess; sometimes regarded as the wife and sometimes as the daughter of A-dharma. One of the Rudras.

NIRUKTA. 'Etymology, glossary.' One of the Vedāngas. The *Nirukta* is devoted to the explanation of difficult Vedic words. The only work of the kind now known to us is that of Yāska, who was a predecessor of Pāṇini; but such works were no doubt numerous, and the names of seventeen writers of *Niruktas* are mentioned as having preceded Yāska. The *Nirukta* consists of three parts: (1) Naighanṭuka, a collection of synonymous words; (2) Naigama, a collection of words peculiar to the Vedas; (3) Daivata, words relating to deities and sacrifices. These are mere lists of words, and are of themselves of little value. They may have been compiled by Yāska himself, or he may have found them ready to

his hand. The real *Nirukta*, the valuable portion of the work, is Yāska's commentary which follows. In this he explains the meaning of words, enters into etymological investigations, and quotes passages of the Vedas in illustration. These are valuable from their acknowledged antiquity, and as being the oldest known examples of a Vedic gloss. They also throw a light upon the scientific and religious condition of their times, but the extreme brevity of their style makes them obscure and difficult to understand. The text of the *Nirukta* has been published by Roth

NIṢĀDA. A mountain tribe dwelling in the Vindhya mountains, said to have been produced from the thigh of Veṇa; the Bhīls or foresters, and barbarians in general. (*see* Vena) Any outcast, especially the offspring of a brāhmaṇa father and sūdra mother

NIṢADHA. (1) A mythic range of mountains lying south of Meru, but sometimes described as on the east. It is north of the Himālaya. (2) The country of Nala, probably the Bhīl country.

NIṢṬIGRĪ. In the *Ṛgveda*, the mother of Indra.

NIŚUMBHA. An *asura* killed by Durgā. (*see* Śumbha)

NĪTI-MAÑJARĪ. A work on ethics by Dyā Dviveda, exemplified by stories and legends with special reference to the Vedas. Some specimens are given in the *Indian Antiquary*, vol.V.

NĪTI-ŚĀSTRAS. Works on morals and polity, consisting either of proverbs and wise maxims in verse, or of stories and fables inculcating some moral precept and illustrating its effects. These fables are generally in prose interspersed with pithy maxims in verse.

NIVĀTA-KAVACAS. 'Clothed in impenetrable armour.' A class of *daityas* descended from Prahlāda, "whose spirits were purified by rigid austerity". According to the *Mahābhārata* they were 30,000,000 in number, and dwelt in the depths of the sea. They were destroyed by Arjuna.

NṚSIṀHA. The Narasiṁha or man-lion incarnation. (*see* Avatāra)

NṚSIMHA PURĀṆA. (*see* Purāṇa)

NṚSIṀHA TĀPANI. An Upaniṣad in which Viṣṇu is worshipped under his form Nṛsiṁha. Published with the commentary of Śaṅkarācārya in the *Bibliotheca Indica*.

NYĀYA. The logical school of philosophy. (*see* Darśana)

NYĀYA-DARŚANA, NYĀYA-SŪTRA-VṚTTI. Works of Gotama on the Nyāya philosophy. They have been printed

OḌRA. The country of Orissa A man of that country.

OṀ. A word of solemn invocation, affirmation, benediction, and consent, so sacred that when it is uttered no one must hear it. The word is used at the commencement of prayers and religious ceremonies, and is generally placed at the beginning of books. It is a compound of the three letters *a*, *u*, *m*, which are typical of the three Vedas; and it is declared in the Upanisads, where it first appears, to have a mystic power and to be worthy of the deepest meditation. In later times the monosyllable represents the Hindu triad or union of the three gods, *a* being Viṣnu, *u* Śiva and *ṁ* Brahmā. This monosyllable is called Udgītha

OṀKĀRA. The sacred monosyllable *oṁ*. Name of one of the twelve great *linga*s. (*see* Linga)

OṢADHI-PRASTHA. 'The place of medicinal herbs.' A city in the Himālaya mentioned in the *Kumārasambhava*

OṢṬHA-KARṆAKAS. A people whose lips extended to their ears, mentioned in the *Mahābhārata*.

PADA. The *pada* text of the Vedas, or of any other work, is one in which each word (*pada*) stands separate and distinct, not joined with the next according to the rules of *sandhi* (coalition). (*see* Pātha)

PADMĀ, PADMĀVATĪ. A name of Lakṣmī.

PADMĀVATĪ. Name of a city. It would seem, from the mention made of it in the drama *Mālatī-Mādhava*, to lie in the Vindhya mountains.

PADMA-KALPA. The last expired *kalpa* or year of Brahmā.

PADMA PURĀṆA, PĀDMA PURĀṆA. The Purāṇa generally stands second in the list of Purāṇas, and is thus described: "That which contains an account of the period when the world was a golden lotus (*padma*), and of all the occurrences of that time, is, therefore, called Padma by the wise. It contains 55,000 stanzas." The work is divided into five books or *khaṇḍa*s: (1) Sṛṣṭi Khaṇḍa, or section on creation; (2) Bhūmi Khaṇḍa, on the earth; (3) Svarga Khaṇḍa,

on the heaven; (4) Pātāla Khaṇda, on the regions below the earth; (5) Uttara Khaṇḍa, last or supplementary chapter There is also current a sixth division, the *Kriyāyogasāra*, a treatise on the practice of devotion." These denominations of the various divisions convey but an imperfect and partial notion of their heterogeneous contents, and it seems probable that the different sections are distinct works associated together under one title. There is no reason to consider any of them as older than the twelfth century. The tone of the whole Purāṇa is strongly Vaiṣṇava; that of the last section especially so. In it Śiva is represented as explaining to Pārvatī the nature and attributes of Viṣnu, and in the end the two join in adoration of that deity. A few chapters have been printed and translated into Latin by Wollheim.

PAHLAVA. Name of a people. Manu places the Pahlavas among the northern nations, and perhaps the name is connected with the word *pahlavi*, i.e , Persian. They let their beards grow by command of King Sagara. According to Manu, they were ksatriyas who had become outcasts, but the *Mahābhārata* says they were created from the tail of Vasiṣṭha's cow of fortune; and the *Rāmāyana* states that they sprang from her breath. They are also called Pahnavas.

PAIJAVANA. A name of the King Sudās, his patronymic as son of Pījavana.

PAILA. A learned man who was appointed in ancient days to collect the hymns of the *Ṛgveda*. He arranged it in two parts, and must have been a coadjutor of Veda Vyāsa.

PĀKAŚĀSANA. A name of Indra, and of Arjuna as descended from Indra.

PĀLAKĀPYA. An ancient sage who wrote upon medicine, and is supposed to have been an incarnation of Dhanvantari.

PAMPĀ. A river which rises in the Ṛṣyamūka mountain and falls into the Tungabhadra below Anagundi. Also a lake in the same locality.

PAÑCACŪḌĀ. A name of Rambhā.

PAÑCAJANA. (1) Name of demon who lived in the sea in the form of a conch-shell. He seized the son of Sāndīpani, under whom

Kṛṣna learnt the use of arms. Kṛṣṇa rescued the boy, killed the demon, and afterwards used the conch-shell for a horn. (2) A name of Asamañjas (q.v.)

PĀÑCAJANYA. Kṛṣna's conch, formed from the shell of the sea-demon Pañcajana.

PAÑCĀLA. Name of a country. From the *Mahābhārata* it would seem to have occupied the Lower Doab; Manu places it near Kannauj It has sometimes been identified with the Panjāb, and with "a little territory in the more immediate neighbourhood of Hastināpura". Wilson says, "A country extending north and west from Delhi, from the foot of the Himālayas to the Chambal." It was divided into Northern and Southern Pañcālas, and the Ganges separated them. Cunningham considers North Pañcāla to be Rohilkhand, and South Pañcāla the Gangetic Doāb. The capital of the former was Ahichatra, whose ruins are found near Rāmnagar, and of the latter Kāmpilya, identical with the modern Kāmpila, on the old Ganges between Badāūn and Furrukhābād.

PAÑCA-LAKṢAṆA. The five distinguishing characteristics of Purāna (*see* Purāna)

PĀÑCĀLĪ. Draupadī as princess of Pañcāla.

PAÑCĀNANA. 'Five-faced.' An epithet applied to Śiva

PAÑCĀPSARAS. Name of a lake. (*see* Mandakarni)

PAÑCAŚIKHA. One of the earliest professors of the Sāmkhya philosophy.

PAÑCA-TANTRA. A famous collection of tales and fables in five (*pañca*) books (*tantra*). It was compiled by a brāhmana named Viṣṇuśarman, about the end of the fifth century AD, for the edification of the sons of a king, and was the original of the better-known *Hitopadeśa.* This work has reappeared in very many languages both of the East and West, and has been the source of many familiar and widely known stories. It was translated into Pahlavi or old Persian by order of Nausīrvān in the sixth century AD. In the ninth century it appeared in Arabic as Kalila-o-Damna; then, or before, it was translated into Hebrew, Syriac, Turkish, and Greek; and from these, versions were made into all the languages of Europe, and it became familiar in England as

Pilpay's Fables (Fables of Bidpai). In modern Persia it is the basis of the Anwār-i Suhailī and Iyār-i Dānish. The latter has reappeared in Hindustānī as the Khirad-afroz The stories are popular throughout Hindustān, and have found their way into most of the languages and dialects. There are various editions of the text and several translations.

PAÑCAVAṬĪ. A place in the great southern forest near the sources of the Godāvarī, where Rāma passed a long period of his banishment. It has been proposed to identify it with the modern Nāsik, because Laksmaṇa cut off Śūrpanakhā's nose (*nāsikā*) at Pañcavaṭī.

PAÑCAVIMŚA. (*see* Praudha Brāhmaṇa)

PAÑCAVṚKṢA. 'Five trees.' The five trees of *svarga*, named Mandāra, Pārijātaka, Santāna, Kalpavṛkṣa, and Haricandana.

PAÑCOPĀKHYĀNA. The *Pañcatantra*.

PĀṆḌAVAS. The descendants of Pāṇḍu.

PĀṆḌU. 'The pale.' Brother of Dhṛtarāṣṭra, king of Hastināpura and father of the Pāṇḍavas or Paṇḍu princes. (*see* Mahābhārata)

PĀṆḌYA. Pāṇḍya, Cola and Cera were three kingdoms in the south of the Peninsula for some centuries before and after the Christian era. Pāndya was well-known to the Romans as the kingdom of King Pandion, who is said to have sent ambassadors on two different occasions to Augustus Caesar. Its capital was Madurā, the Southern Mathurā. Pāṇḍya seems to have fallen under the ascendancy of the Cola kings in the seventh or eighth century

PĀṆINI. The celebrated grammarian, author of the work called *Pāṇinīyam*. This is the standard authority on Sanskṛt grammar, and it is held in such respect and reverence that it is considered to have been written by inspiration. So in old times Pānini was placed among the *ṛṣis*, and in more modern days he is represented to have received a large portion of his work by direct inspiration from the god Śiva. It is also said that he was so dull a child that he was expelled from school, but the favour of Śiva placed him foremost in knowledge. He was not the first grammarian, for he refers to the works of several who preceded him. The grammars

which have been written since his time are numberless, but although some of them are of great excellence and much in use, Pānini still reigns supreme, and his rules are incontestable. "His work," says Professor Williams, "is perhaps the most original of all productions of the Hindu mind." The work is written in the form of *sūtras* or aphorisms, of which it contains 3996, arranged in eight (*asta*) chapters (*adhyāya*), from which the work is sometimes called *Astādhyāyī*. These aphorisms are exceedingly terse and complicated. Special training and study are required to reach their meaning Colebrooke remarks, that "the endless pursuit of exceptions and limitations so disjoins the general precepts, that the reader cannot keep in view their intended connection and mutual relation. He wanders in an intricate maze, and the key of the labyrinth is continually slipping from his hand". But it has been well observed that there is a great difference between the European and Hindu ideas of a grammar. In Europe, grammar has hitherto been looked upon as only a means to an end, the medium through which a knowledge of language and literature is acquired. With the Pandit, grammar was a science, it was studied for its own sake, and investigated with most minute criticism; hence, as Goldstücker says, "Pāṇini's work is indeed a kind of natural history of the Sanskṛt language". Pānini was a native of Śalātura, in the country of Gāndhāra, west of the Indus, and so is known as Śālottarīya. He is described as a descendant of Paṇin and grandson of Devala. His mother's name was Dāksī, who probably belonged to the race of Daksa, and he bears the metronymic Dākseya. He is also called Āhika. The time when he lived is uncertain, but it is supposed to have been about the fourth century BC. Goldstucker carries him back to the sixth century, but Weber is inclined to place him considerably later. Pānini's grammar has been printed by Böhtlingk, and also in India. (*see* Goldstucker's *Pānini, his Place in Literature*).

PAṆIS. 'Niggards' In the *Ṛgveda*, "the senseless, false, evil-speaking, unbelieving, unpraising, unworshipping Panis were *dasyus* or envious demons who used to steal cows and hide them in caverns" They are said to have stolen the cows recovered by Śaramā. (q.v.)

PANNAGA. A serpent, snake. (*see* Nāga)

PĀPA-PURUṢA. 'Man of sin.' A personification of all wickedness in á human form, of which all the members are great sins The head is brāhmaṇicide, the arm cow-killıng, the nose woman-murder, &c.

PĀRADAS. A barbarous people dwelling in the north-west. Manu says they were ksatriyas degraded to be śūdras.

PARAMARṢIS. (Parama-ṛsis). The great *ṛsıs*. (*see* Ṛsı)

PARAMĀTMAN. The supreme soul of the universe.

PARAMEṢṬHIN. 'Who stands in the highest place.' A title applied to any superior god and to some distinguished mortals A name used in the Vedas for a son or a creation of Prajāpatı

PARĀŚARA. A Vedic *ṛsi* to whom some hymns of the *Ṛgveda* are attributed. He was a disciple of Kapila, and he received the *Visnu Purāṇa* from Pulastya and taught it to Maıtreya. He was also a writer on Dharmaśāstra, and texts of his are often cited in books on law. Speculations as to his era differ widely, from 575 BC to 1391 BC, and cannot be trusted. By an amour with Satyavatī he was father of Kṛṣṇa Dvaipāyana, the Vyāsa or arranger of the Vedas. According to the *Nırukta*, he was son of Visiṣṭha, but the *Mahābhārata* and the *Visṇu Purāna* make him the son of Śaktri and grandson of Vasiṣṭha. The legend of his bırth, as given in the *Mahābhārata*, is that King Kalmāsapāda met with Śaktri in a narrow path, and desired him to get out of the way. The sage refused, and the *rājā* struck him with his whip. Thereupon the sage cursed the *rājā* so that he became a man-eating *rākṣasa*. In this state he ate up Śaktri, whose wife, Adṛśyantī, afterwards gave birth to Parāśara. When this child grew up and heard the particulars of his father's death, he instituted a sacrifice for the destruction of all the *rāksasas*, but was dissuaded from its completion by Vasiṣṭha and other sages. As he desisted, he scattered the remaining sacrificial fire upon the northern face of the Himālaya, where it still blazes forth at the phases of the moon, consuming *rāksasas*, forests, and mountaıns.

PĀRĀŚARA PURĀṆA. (*see* Purāṇa)

PĀRAŚIKAS. Pārśikas or Fārsikas, i.e., Persians.

PARAŚURĀMA. 'Rāma with the axe.' The first Rāma and the

sixth *avatāra* of Viṣnu. He was a brāhmana, the fifth son of Jamadagni and Renukā By his father's side he descended from Bhṛgu, and was, *par excellence,* the Bhārgava; by his mother's side he belonged to the royal race of the Kuśikas. He became manifest in the world at the beginning of the *tretā yuga*, for the purpose of repressing the tyranny of the ksatriya or regal caste His story is told in the *Mahābhārata* and in the Purānas. He also appears in the *Rāmāyana*, but chiefly as an opponent of Rāmacandra. According to the *Mahābhārata*, he instructed Arjuna in the use of arms, and had a combat with Bhīsma, in which both suffered equally. He is also represented as being present at the great war council of the Kaurava princes. This Paraśurāma, the sixth *avatāra* of Visnu, appeared in the world before Rāma or Rāmacandra, the seventh *avatāra*, but they were both living at the same time, and the elder incarnation showed some jealousy of the younger. The *Mahābhārata* represents Paraśurāma as being struck senseless by Rāmacandra, and the *Rāmāyana* relates how Paraśurāma, who was a follower of Śiva, felt aggrieved by Rāma's breaking the bow of Śiva, and challenged him to a trial of strength. This ended in his defeat, and in some way led to his being "excluded from a seat in the celestial world". In early life Paraśurāma was under the protection of Śiva, who instructed him in the use of arms, and gave him the *paraśu,* or axe, from which he is named. The first act recorded of him by the *Mahābhārata* is that, by command of his father, he cut off the head of his mother, Reṇukā. She had incensed her husband by entertaining impure thoughts, and he called upon each of his sons in succession to kill her. Paraśurāma alone obeyed, and his readiness so pleased his father that he told him to ask a boon. He begged that his mother might be restored pure to life, and, for himself, that he might be invincible in single combat and enjoy length of days. Paraśurāma's hostility to the ksatriyas evidently indicates a severe struggle for the supremacy between them and the brāhmanas. He is said to have cleared the earth of the ksatriyas twenty-one times, and to have given the earth to the brāhmaṇas. The origin of his hostility to the kṣatriyas is thus related: Kārtavīrya, a kṣatriya, and king of the Haihayas, had a thousand arms. This king paid a visit to the hermitage of

Jamadagni in the absence of that sage, and was hospitably entertained by his wife, but when he departed he carried off a sacrificial calf belonging to their host This act so enraged Paraśurāma that he pursued Kārtavīrya, cut off his thousand arms and killed him. In retaliation the sons of Kārtavīrya killed Jamadagni, and for that murder Paraśurāma vowed vengeance against them and the whole ksatriya race. "Thrice seven times did he clear the earth of the kṣatriya caste, and he filled with their blood the five large lakes of Samantapañcaka." He then gave the earth to Kaśyapa, and retired to the Mahendra mountains, where he was visited by Arjuna. Tradition ascribes the origin of the country of Malabar to Paraśurāma. According to one account he received it as a gift from Varuna, and according to another he drove back the ocean and cut fissures in the *ghāts* with blows of his axe. He is said to have brought brāhmanas into this country from the north, and to have bestowed the land upon them in expiation of the slaughter of the ksatriyas. He bears the appellations *khaṇḍa-paraśu*, 'who strikes with the axe', and *nyaksa*, 'inferior'

PARĀVASU. (*see* Raibhya and Yavakrīta)

PĀRIJĀTA. The tree produced at the churning of the ocean, "and the delight of the nymphs of heaven, perfuming the world with its blossoms". It was kept in Indra's heaven, and was the pride of his wife Śacī, but when Kṛṣṇa visited Indra in *svarga*, his wife Satyabhāmā induced him to carry the tree away, which led to a great fight between the two gods and their adherents, in which Indra was defeated. The tree was taken to Dvārakā and planted there, but after Kṛṣṇa's death it returned to Indra's heaven.

PARĪKṢIT. Son of Abhimanyu by his wife Uttarā, grandson of Arjuna, and father of Janamejaya. He was killed by Aśvatthāman in the womb of his mother and was born dead, but he was brought to life by Kṛṣṇa, who blessed him and cursed Aśvatthāman. When Yudhiṣthira retired from the world, Parīksit succeeded him on the throne of Hastināpura. He died from the bite of a serpent, and the *Bhāgavata Purāṇa* is represented as having been rehearsed to him in the interval between the bite and his death.

PĀRIPĀTRA. The northern part of the Vindhya range of mountains. According to the *Harivamśa*, it was the scene of the combat

between Kṛṣṇa and Indra, and its heights sank down under the pressure of Kṛsna's feet. Also called Pāriyātra.

PARIṢAD. A college or community of brāhmanas associated for the study of the Vedas.

PARIŚIṢṬA. A supplement or appendix. A series of works called *pariśistas* belong to the Vedic period, but they are the last of the series, and indicate a transition state. They "supply information on theological or ceremonial points which had been passed over in the *sūtras*, and they treat everything in a popular and superficial manner, as if the time was gone when students would spend ten or twenty years of their lives in fathoming the mysteries and mastering the intricacies of the Brāhmana literature" — *Max Muller.*

PARIVRĀJAKA. A religious mendicant. A brāhmaṇa in the fourth stage of his religious life. (*see* Brāhmana)

PARJANYA. (1) A Vedic deity, the rain-god or rain personified. Three hymns in the *Ṛgveda* are addressed to this deity, and one of them is very poetical and picturesque in describing rain and its effects. The name is sometimes combined with the word *vāta*, (wind), *parjanya-vāta*, referring probably to the combined powers and effects of rain and wind. In later times he is regarded as the guardian deity of clouds and rain, and the name is applied to Indra. (2) One of the Ādityas

PĀRṢADA. Any treatise on the Vedas produced in a Pariṣad or Vedic college.

PĀRTHA. A son of Pṛthā or Kuntī. A title applicable to the three elder Pāndavas, but especially used for Arjuna.

PĀRVATĪ. 'The mountaineer.' A name of the wife of Śiva. (*see* Devī)

PĀŚUPATI. 'Lord of creatures.' A name of Rudra or one of his manifestations. (*see* Rudra)

PĀTĀLA. The infernal regions, inhabited by *nāgas* (serpents), *daityas*, *dānavas*, *yaksas*, and others They are seven in number, and their names, according to the *Visnu Purāna*, are Atala, Vitala, Nitala, Gabhastimat, Mahātala, Sutala, and Pātāla, but these names vary in different authorities. The *Padma Purāna*

gives the names of the seven regions and their respective rulers as follows: (1) Atala, subject to Mahāmāyā; (2) Vitala, ruled by a form of Śiva called Hātakeśvara, (3) Sutala, ruled by Bāli; (4) Talātala, ruled by Māya; (5) Mahātala, where reside the great serpents; (6) Rasātala, where the *daityas* and *dānavas* dwell; (7) Pātāla, the lowermost, in which Vāsuki reigns over the chief Nāgas or snake-gods. In the *Śiva Purāna* there are eight· Pātāla, Tala, Atala, Vitala, Tāla, Vidhipātāla, Sarkarābhūmi, and Vijaya. The sage Nārada paid a visit to these regions, and on his return to the skies gave a glowing account of them, declaring them to be far more delightful than Indra's heaven, and abounding with every kind of luxury and sensual gratification

PĀṬALIPUTRA. The Palibothra of the Greek writers, and described by them as being situated at the confluence of the Erranaboas (the Sone river) with the Ganges. It was the capital of the Nandas, and of the Maurya dynasty, founded by Candragupta, which succeeded them as rulers of Magadha. The city has been identified with the modern Patna; for although the Sone does not now fall into the Ganges there, the modern town is smaller in extent than the ancient one, and there is good reason for believing that the rivers have changed their courses.

PĀTAÑJALA. The Yoga philosophy. (*see* Darśana)

PATAÑJALI. The founder of the Yoga philosophy. (*see* Darśana) The author of the *Mahābhāṣya*, a celebrated commentary on the Grammar of Pānini, and a defence of that work against the criticisms of Kātyāyana. He is supposed to have written about 200 BC. Rām Kṛṣṇa Gopāl Bhandārkar, a late inquirer, says, "He probably wrote the third chapter of his *bhāsya* between 144 and 142 BC." Weber, however, makes his date to be AD 25. He is also called Gonardīya and Gonikāputra. A legend accounting for his name represents that he fell as a small snake from heaven into the palm of Pānini (*pata*, 'fallen'; *añjali*, 'palm')

PĀṬHA. 'Reading.' There are three forms, called *pāthas*, in which the Vedic text is read and written: (1) Samhitā-pāṭha, the ordinary form, in which the words coalesce according to the rules of *sandhi*; (2) Pādapāṭha, in which each word stands separate and independent; (3) Krama-pāṭha, in which each word is given twice,

first joined with the word preceding and then with the word following.

PATTANA. 'City.' Several great places have been known as Pattan or 'the city'. Somanātha was Pattan; Anhalwāra is still known as Pattan, and there is also Patna.

PAULOMAS. Kaśyapa by his wife Puloma had many thousand "distinguished *dānavas* called Paulomas, who were powerful, ferocious, and cruel". They were killed by Arjuna.

PAUṆḌRA, PAUṆḌRAKA. Belonging to the country of Puṇḍra. The conch-shell of Bhīsma.

PAUṆḌRAKA. A pretender who, on the strength of being a Vāsudeva, or descendant of one named Vasudeva, set himself up in opposition to Kṛṣṇa, who was son of Vasudeva, and assumed his style and insignia. He was supported by the king of Kāśī (Benares), but he was defeated and killed by Kṛṣṇa, and Benares was burnt.

PAURAVAS. Descendants of Puru of the Lunar race. (*see* Puru)

PAVANA. 'Wind.' The god of the wind. (*see* Vāyu)

PHĀLGUNA. (1) A name of Arjuna. (2) Name of a month.

PIṆḌĀRAKA. A watering-place on the coast of Gujarat, near Dvārakā, resorted to occasionally by Kṛṣṇa. It still survives as a village, and is held in veneration. It is about twenty miles from the north-west extremity of the Peninsula.

PIṄGALA. (1) The great authority on the *chandas* or Prosody of the Vedas. He is supposed to have written about the second century BC. (2) Name of one of the serpent kings sometimes identified with the foregoing.

PIPPALĀDA. A school of the *Atharvaveda*, founded by a sage of that name.

PIŚĀCAS (mas.), **PIŚĀCĪ** (fem.). Fiends, evil spirits, placed by the Vedas as lower than *rākṣasas*. The vilest and most malignant order of malevolent beings. Accounts differ as to their origin. The Brāhmana and the *Mahābhārata* say that they were created by Brahmā, together with the *asuras* and *rākṣasas*, from the stray drops of water which fell apart from the drops out of which god, men, *gandharvas*, &c., had been produced. According to Manu they sprang from the Prajāpatis. In the Purāṇas they are

represented as the offspring of Kaśyapa by his wife Krodhavaśā, or Piśācā, or Kapiśā

PIŚĀCA-LOKA. (*see* Loka)

PIŚITĀŚANAS, PIŚITĀŚINS. Carnivorous and cannibal imps descended from Nikaṣā.

PITĀMAHA. A paternal grandfather. A name of Brahmā as the great father of all.

PĪTĀMBARA. 'Clothed in yellow garments.' A name of Visnu.

PĪTHA-STHĀNA. 'Seat', or lit 'place of a seat'. "Fiftyone places where, according to the Tantras, the limbs of Satī fell when scattered by her husband Śiva, as he bore her dead body about and tore it to pieces after she had put an end to her existence at Dakṣa's sacrifice. This part of the legned seems to be an addition to the original fable, made by the Tantras, as it is not in the Purānas (*see* Daksa) It bears some analogy to the Egyptian fable of Isis and Osiris. At the Pīṭha-sthānas, however, of Jvālāmukhī, Vindhyavāsinī, Kālīghāṭ, and others, temples are erected to the different forms of Devī or Satī, not to the phallic emblem of Mahādeva, which, if present, is there as an accessory, not as a principal; and the chief object of worship is a figure of the goddess — a circumstance in which there is an essential difference between the temples of Durgā and the shrines of Osiris." — *Wilson.*

PITṚS. Patres; the fathers; the Manes. This name is applied to three different classes of beings: (1) The Manes of departed forefathers, to whom *piṇḍa*s (balls of rice and flour) and water are offered at stated periods. (2) The ten Prajāpatis or mythical progenitors of the human race. (3) "According to a legend in the *Harivaṁśa* and in the *Vāyu Purāna*, the first *pitṛ*s were the sons of the gods. The gods having offended Brahmā by neglecting to worship him, were cursed by him to become fools; but, upon their repentance, he directed them to apply to their sons for instruction. Being taught accordingly the rites of expiation and penance by their sons, they addressed them as fathers; whence the sons of the gods were the first *pitṛ*s." The account given of the *pitṛ*s is much the same in all the Purāṇas. "They agree in distinguishing them into seven classes, three of which are without form, or composed of intellectual, not elementary substance, and assuming what

forms they please; and four are corporeal. When the Purāṇas come to the enumeration of the particular classes, they somewhat differ, and the accounts in all the works are singularly imperfect " The incorporeal *pitṛs*, according to one enumeration, are the Vairājas, Agnisvāttas, and Barhisads. The first of these seem also to be called Subhāsvars, Somasads, and Saumyas. The corporeal are the Sukālas or Sukālins, Āngirasas, Susvadhas, and Somapas. The Sukālas are also called Mānasas; the Somapas are also called Uṣmapas; the Āngirasas seem also to be called Haviṣmats, Havirbhūjas, and Upahutas; and the Susvadhas are apparently the same as the Ājyapas and Kāvyas or Kavyas. The Vairājas are the Manes of great ascetices and anchorites, the Agnisvāttas are the *pitṛs* of the gods, the Barhisads of demons, the Somapas of brāhmanas, the Havismats of ksatriyas, the Ājyapas of vaiśyas, and the Sukālins of the śūdras; but one authority, the *Harivamśa*, makes the Somapas belong to the Śūras, and the Sukālins to the brāhmanas, and there appears to be good reason for this. Other names are given by Dr. F Hall from various authorities (*Visṇu Purāna*, III. 339) Raśmipas, Phenapas, Sudhāvats, Gārhapatyas, Ekaśṛngas, Caturvedas, and Kālas. Besides these there are the Vyāmas, 'fumes', the *pitṛs* of the barbarians. The *Ṛgveda* and Manu make two independent classes, the Agnidagdhas and the Anagnidagdhas, those 'who when alive kept up (or did not keep up) the household flame', and presented (or did not present) oblations with fire. The *Visnu Purāṇa* makes the Barhisads identical with the former, and the Agnisvāttas with the latter. Yama, god of the dead, is king of the *pitṛs*, and Svadhā, 'oblation', is sometimes said to be their mother, at others their wife. — *Wilson, Visnu, Purāna* III. 157, 339. (*see* Manu, III. 192).

PITṚ-LOKA. (*see* Loka)

PITṚ-PATI. 'The lord of the Manes.' Yama, judge of the dead.

PIYADAŚI. (*see* Aśoka)

PRABHĀSA. A place of pilgrimage on the coast of Gujarat, near Dvārakā, and also close to the temple of Somanātha.

PRABHĀVATĪ. Wife of Pradyumna (q.v.).

PRABODHA-CANDRODAYA. 'The rise of the moon of knowledge A philosophical drama by Kṛṣna Miśra, who is supposed to have

lived about the twelfth century. It has been translated into English by Dr. Taylor, and into German by Rosenkranz and Hirzel.

PRACAṆḌA-PĀṆḌAVA. 'The incensed Pāndavas ' A drama in two acts by Rāja Śekhara, the main incident in which is the outrage of Draupadī by the assembled Kaurava princes

PRACETAS. (1) One of the Prajāpatis. (2) An ancient sage and law-giver. (3) The ten Pracetasas were sons of Prācīnabarhis and great-grandsons of Pṛthu, and, according to the *Visnu Purāna*, they passed ten thousand years in the great ocean, deep in meditation upon Visnu, and obtained from him the boon of becoming the progenitors of mankind. They took to wife Mārisā, daughter of Kandu, and Daksa was their son (*see* Daksa)

PRĀCYAS. The people of the east; those east of the Ganges; the Prasii of the Greeks.

PRADHĀNA. Matter. Primary matter, or nature as opposed to spirit.

PRADYUMNA. A son of Kṛsṇa by Rukmiṇī. When a child only six days old, he was stolen by the demon Śambara and thrown into the ocean. There he was swallowed by a fish, which was afterwards caught and carried to the house of Śambara. When the fish was opened, a beautiful child was discovered, and Māyādevī or Māyā-vatī, the mistress of Śambara's household, took him under her care. The sage Nārada informed her who the child was, and she reared him carefully. When he grew up she fell in love with him, and informed him who he was and how he had been carried off by Śambara. He defied the demon to battle, and after a long conflict slew him. Then he flew through the air with Māyāvatī, and alighted in the inner apartments of his father's palace. Kṛṣṇa presented him to his mother Rukmiṇī "with the virtuous Māyāvatī, his wife", declaring her really to be the goddess Rati. Pradyumna also married Kakudmatī, the daughter of Rukmin, and had by her a son named Aniruddha. Pradyumna was killed at Dvārakā in the presence of his father during a drunken brawl. Though Pradyumna passed as the son of Kṛṣna, he was, according to the legend, a revival or resuscitation of Kāma, the god of love, who was reduced to ashes by the fiery glance of Śiva, and so the name Pradyumna

is used for Kāma. (*see* Kāma) The *Visnu Purāna* puts the following words into the mouth of Nārada when he presented Pradyumna to Rukmiṇī· "When Manmatha (the deity of love) had perished, the goddess of beauty (Rati), desirous to secure his revival, assumed a delusive form, and by her charms fascinated the demon Śambara, and exhibited herself to him in various illusory enjoyments. This thy son is the descended Kāma; and this is (the goddess) Rati, his wife. There is no occasion for any uncertainty; this is thy daughter-in-law." In the *Harivamśa* he has a wife named Prabhāvatī, daughter of King Vajranābha. When he went to see her for the first time, he changed himself into a bee and lived in a garland of flowers which had been prepared for her. According to the *Mahābhārata*, he was Sanatkumāra, the son of Brahmā.

PRADYUMANA-VIJAYA. 'Pradyumna victorious.' A drama in seven acts upon the victory of Pradyumna over the *daitya* Vajranābha, written by Śankara Dīkṣita about the middle of the last century. "The play is the work of a Paṇdit, not of a poet" — *Wilson.*

PRĀGJYOTIṢA. A city situated in the east, in Kāmarūpa on the borders of Assam. (*see* Naraka)

PRAHLĀDA, PRAHRĀDA. A *daitya*, son of Hiranyakaśipu and father of Bali. Hiraṇyakaśipu, in his wars with the gods, had wrested the sovereignty of heaven from Indra and dwelt there in luxury His son Prahlāda, while yet a boy, became an ardent devotee of Viṣṇu, which so enraged his father that he ordered the boy to be killed; but not the weapons of the *daityas*, the fangs of the serpents, the tusks of the celestial elephants, nor the flames of fire took any effect, and his father was constrained to send him back to his preceptor, where he continued so earnest in performing and promoting the worship of Visṇu that he eventually obtained final exemption from existence. According to some accounts, it was to avenge Prahlāda, as well as to vindicate his own insulted majesty, that Visnu became incarnate as the Narasiṁha, 'man-lion', and slew Hiraṇyakaśipu. After the death of his father, Prahlāda became king of the *daityas* and dwelt in Pātāla; but, according to the *Padma Purāṇa,* he was raised to the rank of Indra for life, and finally united with Viṣṇu. The *Padma Purāṇa*

carries the story farther back to a previous birth. In this previous existence Prahlāda was a brāhmaṇa named Somaśarman, fifth son of Śivaśarman His four borthers died and obtained union with Viṣṇu, and he desired to follow them To accomplish this he engaged in profound meditation, but he allowed himself to be disturbed by an alarm of the *daityas*, and so was born again as one of them. He took the part of his race in the war between them and the gods, and was killed by the discus of Visnu, after which he was again born as son of Hiranyakaśipu.

PRAJĀPATI. 'Lord of creatures', a progenitor, creator. In the Veda the term is applied to Indra, Savitṛ, Soma, Hiranyagarbha, and other deities. In Manu the term is applied to Brahmā as the active creator and supporter of the universe; so Brahmā is the Prajāpati. It is also given to Manu Svāyambhuva himself, as the son of Brahmā and as the secondary creator of the ten *ṛsis*, or "mind-born sons" of Brahmā, from whom mankind has descended. It is to these ten sages, as fathers of the human race, that the name Prajāpati most commonly is given. They are Marīci, Atri, Angiras, Pulastya, Pulaha, Kratu, Vasistha, Pracetas or Daksa Bhṛgu, and Nārada. According to some authorities the Prajāpatis are only seven in number, being identical with seven great *ṛsis*. (*see* Ṛsi) The number and names of the Prajāpatis vary in different authorities· the *Mahābhārata* makes twenty-one.

PRAKĀŚAS. Messengers of Viṣnu, also called Viṣnudūtas.

PRĀKṚTA. The Prākṛts are provincial dialects of the Sanskṛt, exhibiting more or less deterioration from the original language; and they occupy an intermediate position between that language and the modern vernaculars of India, very similar to that of the Romance languages between the Latin and the modern languages of Europe. They resemble the European languages also in another respect: they have in them a small proportion of words which have not been affiliated on the original classical language, and are apparently remnants of a different tongue and an older race. The Prākṛts are chiefly known from the dramas in which kings and brāhmaṇas speak Sanskṛt, while characters of inferior position speak in different Prākṛts. Sometimes these Prākṛt passages are so very debased that it hardly seems possible for them to be

specimens of really spoken vernaculars. Such passages may perhaps be comic exaggerations of provincial peculiarities. The Prākṛts have received careful study, and the *Prākṛtaprakāśa*, a Grammar by Vararuci, translated by Professor Cowell, was probably written about the beginning of the Christian era. (*see* Kātyāyana)

PRAKṚTI. Nature; matter as opposed to spirit. The personified will of the Supreme in the creation, and the prototype of the famale sex, identified with *māyā* or illusion. The Śakti or female energy of any deity.

PRALAMBA. An *asura* killed by Kṛsna, according to the *Mahābhārata* His story as told in the *Visnu Purāna* is, that he was an *asura* and a dependant of Kaṁśa. With the object of devouring the boys Kṛsṇa and Balarāma, he joined them and their playmates in jumping. Pralambā was beaten by his opponent Balarāma, and by the rules of the game had to carry the victor back on his shoulders to the starting-place. He took up Balarāma and then expanded his form, and was making off with his rider when Balarāma called upon Kṛsna for assistance. Kṛsna made a long speech, and ended by telling him to suspend awhile his mortal character and do what was right. Balarāma laughed, squeezed Pralamba with his knees, and beat him on the head with his fists till his eyes were knocked out and his brain forced through his skull, so that he fell to the ground and expired.

PRALAYA. A dissolution of the world at the end of a *kalpa.*

PRAMATHAS. A class of demi-gods or fiends attendant upon Śiva.

PRAMLOCĀ. A celestial nymyh sent by Indra to beguile the sage Kaṇḍu from his devotion and austerities. She lived with him for some hundreds of years, which were but as a day to the sage. When he awoke from his delusion he drove the nymph from his presence. The child with which she was pregnant by him came forth from her body in drops of perspiration, which she left upon the leaves of the trees. These drops congealed and became eventually the lovely nymph Māriṣā. (q.v.).

PRĀṆA. 'Breath or life.' In the *Atharvaveda* it is personified and a hymn is addressed to it.

PRASANNA-RĀGHAVA. A drama by Jayadeva in seven acts. It has been printed at Benares.

PRASENA. Son of Nighna and brother of Satrājit or Sattrājita. He was killed by a lion. (*see* Syamantaka)

PRAŚNA. Name of an Upanisad (q.v.).

PRASŪTI. A daughter of Manu and wife of Dakṣa.

PRATARDANA. Son of Divodāsa, king of Kāśī. The whole family of Divodāsa was slain by a king named Vītahavya. The afflicted monarch through a sacrifice performed by Bhṛgu obtained a son, Pratardana, who became a mighty warrior, and avenged the family wrongs upon his father's foe. Vītahavya then flew to the sage Bhṛgu for protection, and was by him raised to the dignity of a Brahmarṣi.

PRĀTIŚĀKHYAS. Treatises on the phonetic laws of the language of the Vedas, dealing with the euphonic combination of letters and the peculiarities of their pronunciation as they prevailed in the different Śākhās or Vedic schools. These treatises are very ancient, but they are considerably later than the hymns, for the idiom of the hymns must have become obscure and obsolete before these treatises were necessary. Four such treatises are known·

Ṛgveda — One which is considered to belong to the Śākhalāśākhā of this Veda, and is ascribed to Śaunaka. It has been edited and translated into German by Max Muller, and into French by M Regnier.

Yajurveda — Taittirīya-prātiśākhya, belonging to the Black Yajur, printed in the *Bibliotheca Indica* and also in the *Journal of the American Oriental Society*, with a translation by Professor Whitney.

Vājasaneyī-prātiśākhya — Belonging to the White *Yajur*. It is attributed to Kātyāyana, and has been edited and translated by Weber.

Atharvaveda.—The Śaunakīya Caturādhyāyika, i.e., Śaunaka's treatise in four chapters. Edited and translated into English by Whitney.

No Prātiśākhya of the *Sāmaveda* has been discovered.

PRATIṢṬHĀNA. An ancient city, the capital of the early kings of

the Lunar race. "it was situated on the eastern side of the confluence of the Ganges and Jumnā", opposite to the modern Allāhābād. The capital of Śālivāhana on the Godāvarī, supposed to be the same as "Pattan" or "Pyetan"

PRAUḌHA-BRĀHMAṆA. One of the eight *Brāhmaṇas* of the *Sāmaveda* It contains twenty-five sections, and is therefore also called *Pañcavimśa*.

PRAYĀGA. The modern Allāhābād. The place where the Ganges, Jumnā, and the fabled subterranean Sarasvatī unite, called also Triveṇī, 'the triple braid'. It has always been a celebrated place of pilgrimage.

PRETA. A ghost; an evil spirit animating a dead carcase, and haunting cemeteries and other places.

PṚṢADHRA. A son of Manu Vaivasvata, who, according to the *Harivamśa* and the Purāṇas, became a śūdra because he killed the cow of his religious preceptor.

PṚṢATA. Drupada's father.

PṚŚNI. In the Vedas and Purānas, the earth, the mother of the Maruts. The name is used in the Vedas also for a cow. There were several females of this name, and one of them is said to have been a new birth of Devakī.

PṚTHĀ. A name of Kuntī.

PṚTHĪ, PṚTHU, PṚTHĪVAINYA. Pṛthī or Pṛthīvainya, i.e., Pṛthī, son of Vena, is mentioned in the *Ṛgveda*, and he is the declared *ṛsi* or author of one of the hymns. The *Atharvaveda* says, "She (Virāj) ascended: she came to men. Men called her to them, saying, 'Come, Irāvatī'. Manu Vaivasvata was her calf, and the earth her vessel. Pṛthīvaiṇya milked her; he milked from her agriculture and grain. Men subsist on agriculture and grain." The *Śatapatha Brāhmana* refers to Pṛthī as "first of men who was installed as a king". These early allusions receive a consistent form in the Purānas, and we have the following legend: Pṛthī was son of Veṇa, son of Anga He was called the first king, and from him the earth received her name Pṛthivī. The *Viṣṇu Purāna* says that the *ṛsis* "inaugurated Vena monarch of the earth", but he was wicked by nature and prohibited worship and sacrifice. Incensed

at the decay of religion, pious sages beat Veṇa to death with blades of holy grass. In the absence of a king robbery and anarchy arose, and the *munis*, after consultation, proceeded to rub the thigh of the dead king in order to produce a son There came forth "a man like a charred log, with flat face and extremely short" This man became a Nisāda, and with him came out the sins of the departed king. The brāhmanas then rubbed the right arm of the corpse, "and from it sprang the majestic Pṛthu, Veṇa's son, resplendent in body, glowing like the manifested Agni. . . . At his birth all creatures rejoiced, and through the birth of this virtuous son Veṇa, delivered from the hell called Put, ascended to heaven." Pṛthu then became invested with universal dominion. His subjects, who had suffered from famine, besought him for the edible plants which the earth withheld. In anger he seized his bow to compel her to yield the usual supply. She assumed the form of a cow and fled before him. Unable to escape, she implored him to spare her, and promised to restore all the needed fruits if a calf were given to her, through which she might be able to secrete milk "He therefore, having made Śvāyambhuva Manu the calf, milked the earth, and received the milk into his own hand for the benefit of mankind. Thence proceeded all kinds of corn and vegetables upon which people subsist now and perpetually. By granting life to the earth Pṛthu was as her father, and she thence derived the patronymic appellation Pṛthivī." This milking the earth has been made the subject of much allegory and symbolism The *Matsya Purāṇa* specifies a variety of milkers, gods, men, *nāgas*, *asuras*, &c., in the follow style: "The *ṛsis* milked the earth through Bṛhaspati; their calf was Soma, the Vedas were the vessel, and the milk was devotion." Other Purāṇas agree with only slight deviations. "These mystifications," says Wilson, "are all, probably, subsequent modifications of the original simple allegory which typified the earth as a cow, who yielded to every class of beings the milk they desired, or object of their wishes."

PṚTHIVĪ. 'The broad.' The earth or wide world. In the Vedas the earth is personified as the mother of all beings, and is invoked together with the sky. According to the Vedas there are three earths corresponding to the three heavens, and our earth is called Bhūmi. Another name of the earth is Urvī, 'wide'. In the *Viṣṇu*

Purāna she is represented as receiving her name from a mythical person named Pṛthu, who granted her life, and so was to her as a father. (*see* above, Pṛthī or Pṛthu)

PṚTHU A king of the Solar race, a descendant of Iksvāku. There are many Pṛthus. (*see* Pṛthī)

PRIYADARŚI. (*see* Aśoka)

PRIYAMVADA. A Vidyādhara, son of the king of the Gandharvas.

PRIYAVRATA. One of the sons of Brahmā and Śatarūpā; or, according to other statements, a son of Manu Svāyambhuva. "Priyavrata being dissatisfied that only half the earth was illuminated at one time by the solar rays, followed the sun seven times round the earth in his own flaming car of equal velocity, like another celestial orb, resolved to turn night into day." He was stopped by Brahmā. "The ruts which were formed by the motion of his chariot wheels were the seven oceans. In this way the seven continents of the earth were made."—*Bhāgavata Purāṇa.* In the *Visnu Purāna* his wife is stated to be Kāmyā, daughter of Kardama, by whom he had ten sons and two daughters. Three of the sons adopted a religious life, and Priyavrata divided the seven continents among the others.

PULAHA. Name of one of the Prajāpatis and great *ṛsis*. His wife was Ksamā, and he had three sons, Kardama, Arvarīvat, and Sahisnu. A *gandharva* (q.v.).

PULASTYA. One of the Prajāpatis or mind-born sons of Brahmā, and one of the great *ṛṣis*. He was the medium through which some of the Purānas were communicated to man. He received the *Visnu Purāṇa* from Brahmā and communicated it to Parāśara, who made it known to mankind. He was father of Viśravas, the father of Kubera and Rāvana, and all the *rākṣasas* are supposed to have sprung from him.

PULINDAS. Barbarians; barbarous tribes living in woods and mountains, especially in Central India; but there were some in the north and on the Indus.

PULOMAN. A *dānava* and father of Śacī, wife of Indra. He was killed by Indra when he wished to curse that deity for having ravished his daughter.

PUṆḌARĪKĀKSA. 'The lotus-eyed'; a name of Viṣṇu.

PUṆḌRA. A country corresponding "to Bengal proper, with part of South Bihār and the Jungle Mahals". A fabulous city between the Himavat and Hemakūta

PUṆYA-ŚLOKA (mas.), **PUṆYA-ŚLOKĀ** (fem) 'Hymned in holy verse.' An appellation applied to Kṛsna, Yudhisthira, and Nala, also to Draupadī and Sītā.

PURĀṆA. 'Old', hence an ancient legend or tale of olden times. The Purāṇas succeed the Itihāsas or epic poems, but at a considerable distance of time, and must be distinguished from them. The epics treat of the legendary actions of heroes as mortal men; the Purāṇas celebrate the powers and works of positive gods, and represent a later and more extravagant development of Hinduism, of which they are in fact the Scriptures. The definition of a Purāna by Amara Simha, an ancient Sanskṛt lexicographer, is a work "which has five distinguishing topics (1) The creation of the universe; (2) Its destruction and renovation; (3) The genealogy of gods and patriarchs; (4) The reigns of the Manus, forming the periods called *manvantaras*. (5) The history of the Solar and Lunar races of kings." These are the *pañcalakṣnas* or distinguishing marks, but no one of the Purānas answers exactly to the description; some show a partial conformity with it, others depart from it very widely. The *Visnu Purāṇa* is the one which best accords with the title. Wilson says, "A very great portion of the contents of many is genuine and old. The sectarial interpolation or embellishment is always sufficiently palpable to be set aside without injury to the more authentic and primitive material; and the Purānas, although they belong especially to that stage of the Hindū religion in which faith in some one divinity was the prevailing principle, are also a valuable record of the form of Hindu belief which came next in order to that of the Vedas, which grafted hero-worship upon the simpler ritual of the latter, and which had been adopted, and was extensively, perhaps universally, established in India at the time of the Greek invasion." According to the same authority, Pantheism "is one of their invariable characteristics", and underlies their whole teaching, "although the particular divinity who is all things, from whom all things proceed, and to whom all things return, is diversified according

to their individual sectarian bias". The Purānas are all written in verse, and their invariable form is that of a dialogue between an exponent and an inquirer, interspersed with the dialogues and observations of other individuals Thus, Pulastya received the *Visnu Purāna* from Brahmā; he made it known to Parāśara, and Parāśara narrated it to his disciple Maitreya The Purānas are eighteen in number, and in addition to these there are eighteen Upa Purānas or subordinate works. The Purānas are classified in three categories, according to the prevalence in them of the qualities of purity, gloom, and passion. Those in which the quality of *sattva* or purity prevail are — (1) *Visnu,* (2) *Nāradīya,* (3) *Bhāgavata,* (4) *Garuda,* (5) *Padma,* (6) *Varāha* These are Vaisṇava Purānas, in which the god Visnu holds the pre-eminence. The Purānas in which *tamas*, the quality of gloom or ignorance, predominates are — (1) *Matsya,* (2) *Kūrma,* (3) *Linga,* (4) *Śiva,* (5) *Skanda,* (6) *Agni*. These are devoted to the god Śiva. Those in which *rajas* or passion prevails relate chiefly to the god Brahmā. They are — (1) *Brahma,* (2) *Brahmaṇda,* (3) *Brahma-vaivarta,* (4) *Mārkandeya,* (5) *Bhavisya,* (6) *Vāmana*. The works themselves do not fully justify this classification. None of them are devoted exclusively to one god, but Visnu and his incarnations fill the largest space. One called the *Vāyu Purāna* is in some of the Purānas substituted for the Agni, and in others for the Śiva. This *Vāyu* is apparently the oldest of them, and may date as far back as the sixth century, and it is considered that some of the others may be as late as the thirteenth or even the sixteenth century. One fact appears certain: they must all have received a supplementary revision, because each one of them enumerates the whole eighteen The *Mārkaṇdeya* is the least sectarian of the Purānas; and the *Bhāgavata,* which deals at length with the incarnations of *Viṣṇu*, and particularly with his form Kṛsṇa, is the most popular. The most perfect and the best known is the *Visṇu*, which has been entirely translated into English by Professor Wilson, and a second edition, with many valuable notes, has been edited by Dr. F.E. Hall. The text of the *Agni* and *Mārkaṇḍeya Purāṇas* has been published in the *Bibliotheca Indica.* The Purānas vary greatly in length. Some of them specify the number of couplets that each of the eighteen contains. According to the *Bhāgavata,* the sum total of couplets in the whole eighteen is

400,000; the Skanda is the longest, with 81,000 the *Brahma* and the *Vāmana* the shortest, with 10,000 couplets each.

The Upa Purāṇas are named — (1) *Sanatkumāra*, (2) *Narasimha* or *Nṛsimha*, (3) *Nāradīya* or *Vṛhan* (old) *Nāradīya*, (4) *Śiva*, (5) *Durvāsas*, (6) *Kāpila*, (7) *Mānava*, (8) *Auśanasa*, (9) *Vāruṇa*, (10) *Kālikā*, (11) *Śāmba*, (12) *Nandī*, (13) *Saura*, (14) *Pārāśara*, (15) *Āditya*, (16) *Māheśvara*, (17) *Bhāgavata*, (18) *Vāsiṣṭha*. These works are not common. Other modern works exist to which the term *Purāna* has been applied.

An account of each of the eighteen great Purāṇas is given under its own name.

PURAÑJAYA. 'City-conqueror.' A prince of the Solar race, son of Vikukṣi. His story, as told in the *Viṣnu Purāna*, is that in the *tretā* age there was war between the gods and the *asuras*, in which the former were worsted. They had recourse to Visṇu for assistance, and he directed them to obtain the aid of Purañjaya, into whose person he promised to infuse a portion of himself. The prince complied with their wishes, and asked that their chief, Indra, would assume the form of a bull and carry him, the prince, upon his hump. This was done, and thus seated Purañjaya destroyed all the enemies of the gods. As he rode on the hump he obtained the cognomen of Kakutstha. In explanation of his title Purañjaya, the *Bhāgavata Purāṇa* says that he took the city of the *daityas* situated in the west.

PUROCANA. The emissary of Duryodhana who attempted to burn the Pāndavas in their house and was burnt in his own house by Bhīma. (*see* Mahābhārata)

PURU. The sixth king of the Lunar race, youngest son of Yayāti and Sarmisṭhā. He and his brother Yadu were founders of two great branches of the Lunar race. The descendants of Puru were called Pauravas, and of this race came the Kauravas and Pāṇdavas. Among the Yādavas or descendants of Yadu was Kṛṣna. (*see* Yayāti)

PURUKUTSA. A son of Māndhātṛ, into whose person Viṣṇu entered for the purpose of destroying the subterranean *gandharvas*, called Mauneyas. He reigned on the banks of the Narmadā, and that river personified as one of the Nāgas was his

wife By her he had a son, Trasadasyu The *Visnu Purāna* is said to have been narrated to him by "Dakṣa and other venerable sages".

PURŪRAVAS. In the Vedas, a mythical personage connected with the sun and the dawn, and existing in the middle region of the universe. According to the *Ṛgveda* he was son of Ilā, and a beneficent pious prince; but the *Mahābhārata* says, "We have heard that Ilā was both his mother and his father. The parentage usually assigned to him is that he was son of Budha by Ilā, daughter of Manu, and grandson of the moon." Through his mother he received the city of Pratisthāna. (*see* Ilā) He is the hero of the story and of the drama of Vikrama and Urvaśī, or the "Hero and the Nymph". Purūravas is the Vikrama or hero, and Urvaśī is an *apsaras* who came down from *svarga* through having incurred the imprecation of Mitra and Varuna. On earth Purūravas and she became enamoured of each other, and she agreed to live with him upon certain conditions "I have two rams," said the nymph, "which I love as children. They must be kept near my bedside, and never suffered to be carried away. You must also take care never to be seen by me undressed; and clarified butter alone must be my food." The inhabitants of *svarga* were anxious for the return of Urvaśī, and knowing the compact made with Purū-ravas, the *gandharvas* came by night and stole her rams. Purū-ravas was undressed, and so at first refrained from pursuing the robbers, but the cries of Urvaśī impelled him to seize his sword and rush after them. The *gandharvas* then brought a vivid flash of lightning to the chamber which displayed the person of Purūravas. So the charm was broken and Urvaśī disappeared. Purūravas wandered about demented in search of her, and at length found her at Kuruksetra bathing with four other nymphs of heaven. She declared herself pregnant, and told him to come there again at the end of a year, when she would deliver to him a son and remain with him for one night Purūravas, thus comforted, returned to his capital At the end of the year he went to the trysting-place and received from Urvaśī his eldest son, Āyus. The annual interviews were repeated until she had borne him five more sons. (Some authorities increase the number to eight, and there is considerable variety in their names.) She then

told him that the Gandharvas had determined to grant him any boon he might desire. His desire was to pass his life with Urvaśī The *gandharvas* then brought him a vessel with fire and said, "Take this fire, and, according to the precepts of the Vedas, divide it into three fires; then, fixing your mind upon the idea of living with Urvaśī, offer oblations, and you shall assuredly obtain your wishes." He did not immediately obey this command, but eventually he fulfilled it in an emblematic way, and "obtained a seat in the sphere of the *gandharvas* and was no more separated from his love." As a son of Ilā, his metronymic is Aila. There is a hymn in the *Ṛgveda* which contains an obscure conversation between Purūravas and Urvaśī. The above story is first told in the *Śatapatha Brāhmana*, and afterwards reappears in the Purānas. The *Bhāgavata Purāna* says, "From Purūravas came the triple Veda in the beginning of the *tretā* (age)."

The story is supposed to have a mythic origin. Max Muller considers it "one of the myths of the Vedas which expresses the correlation of the dawn and the sun. The love between the mortal and the immortal, and the identity of the morning dawn and the evening twilight, is the story of Urvaśī and Purūravas". The word Urvaśī, according to the same writer, "was originally an appellation, and meant dawn". Dr. Goldstücker's explanation differs, but seems more apposite. According to this, Purūravas is the sun and Urvaśī is the morning mist; when Purūravas is visible Urvaśī vanishes, as the mist is absorbed when the sun shines forth. Urvaśī in the story is an apsaras, and the apsarases are "personifications of the vapours which are attracted by the sun and form into mists or clouds"

PURUṢA. 'Man.' (1) The original eternal man, the Supreme Being, and soul of the universe. (2) A name of Brahmā.

PURUṢA-NĀRĀYAṆA. The original male. The divine creator Brahmā.

PURUṢA-SŪKTA. A hymn of the *Ṛgveda* in which the four castes are first mentioned. It is considered to be one of the latest in date. See *Muir's Texts*, I, p.7.

PURUṢOTTAMA. Literally 'best of men'; but the word *puruṣa* is here used in its mythic sense of soul of the universe, and so the

compound means the "supreme soul" It is a title of Visnu, and asserts his right to be considered the Supreme God So the *Hari-vaṁśa* says, "Purusottama is whatever is declared to be the highest, Purusa the sacrifice, and everything else which is known by the name of Purusa."

PURUṢOTTAMA-KṢETRA. The sacred territory round about the temple of Jagnnātha in Orissa

PŪRVA-MĪMĀṀSĀ. A school of philosophy. (*see* Darśana)

PŪṢAN. A deity frequently mentioned in the Vedas, but he is not of a distinctly defined character. Many hymns are addressed to him. The word comes from the root *pus,* and the primary idea is that of "nourisher" or providence. So the *Taittirīya Brāhmana* says, "When Prajāpati formed living creatures Pūsan nourished them." The account given in Bohtlingk and Roth's Dictionary, and adopted by Dr. Muir, is as follows: "Pūṣan is a protector and multiplier of cattle and of human possessions in general. As a cowherd he carries an ox-goad, and he is drawn by goats In the character of a Solar deity, he beholds the entire universe, and is a guide on roads and journeys and to the other world. He is called the lover of his sister Sūryā. He aids in the revolution of day and night, and shares with Soma the guardianship of living creatures. He is invoked along with the most various deities, but most frequently with Indra and Bhaga." He is a patron of conjurors, especially of those who discover stolen goods, and he is connected with the marriage ceremonial, being besought to take the bride's hand and bless her. (*see Muir's Texts*, V, p.171) In the *Nirukta,* and in works of later date, Pūsan is identified with sun. He is also called the brother of Indra, and is enumerated among the twelve Ādityas. Pūṣan is toothless, and feeds upon a kind of gruel, and the cooked oblations offered to him are of ground materials, hence, he is called Karambhād.The cause of his being toothless is variously explained. According to the *Taittirīya Samhitā*, the deity Rudra, being excluded from a certain sacrifice, shot an arrow at the offering and pierced it. A portion of this sacrifice was presented to Pūṣan, and it broke his teeth. In the *Mahābhārata* and in the Purāṇas the legend takes a more definite shape "Rudra (Śiva), of dreadful power, ran up to the gods present at Dakṣa's sacrifice, and in his rage knocked out the eyes of Bhaga

with a blow, and, incensed, assaulted Pūsan with his foot, and knocked out his teeth as he was eating the *purodāśa* offering " In the Purānas it is not Śiva himself, but his manifestation the Rudras, who disturbed the sacrifice of the gods and knocked Pūsan's teeth down his throat Pūsan is called Āghṛni, 'splendid'; Dasra, Dasma, and Dasmavarcas, 'of wonderful appearance of power', and Kapardin (q v.).

PUSKARA. A blue lotus. A celebrated tank about five miles from Ajmer. One of the seven Dvīpas (*see* Dvīpa) The name of several persons Of the brother of Nala to whom Nala lost his kingdom and all that he possessed in gambling Of a son of Bharata and nephew of Rāmacandra, who reigned over the Gāndhāras.

PUṢKARĀVATĪ. A city of the Gāndhāras not far from the Indus. It is the Πενκελαῶτις of Ptolemy, and the Pousekielofati of Hiuen-Tsang

PUṢPADANTA. 'Flower-teeth.' (1) One of the chief attendants of Śiva. He incurred his master's displeasure by listening to his private conversation with Pārvatī and talking of it afterwards. For this he was condemned to become a man, and so appeared in the form of the great grammarian Kātyāyana. (2) One of the guardian elephants. (*see* Lokapāla)

PUSPAKA. A self-moving aerial car of large dimensions, which contained within it a palace or city. Kubera obtained it by gift from Brahmā, but it was carried off by Rāvana, his half-brother, and constantly used by him After Rāmacandra had slain Rāvana, he made use of this capacious car to convey himself and Sītā, with Laksmana and all his allies, back to Ayodhyā; after that he returned it to its owner, Kubera. It is also called Ratnavarsaka, "that rains jewels".

PUṢPAKARAṆDINI. A name of Ujjayinī.

PUṢPAMITRA. The first of the Śunga kings, who succeeded the Mauryas, and reigned at Pāṭaliputra. In his time the grammarian Patañjali is supposed to have lived.

PUṢPOTKAṬĀ. A *rākṣasī*, the wife of Viśravas and mother of Rāvaṇa and Kumbhakarṇa.

PUT. A hell to which childless men are said to be condemned. "A

name invented to explain the word *puttra,* son (hell-saver)."

PŪTANĀ. A female demon, daughter of Bali She attempted to kill the infant Kṛsna by suckling him, but was herself sucked to death by the child.

RĀDHĀ. (1) Wife of Adhiratha and foster-mother of Karṇa. (2) The favourite mistress and consort of Kṛṣna while he lived as Gopāla among the cowherds in Vṛndāvana. She was wife of Ayanaghosa, a cowherd Considered by some to be an incarnation of Laksmī, and worshipped accordingly Some have discovered a mystical character in Rādhā, and consider her as the type of the human soul drawn to the ineffable god, Kṛsna, or as that pure divine love to which the fickle lover returns

RĀDHEYA. A metronymic of Karna.

RĀDHIKĀ. A diminutive and endearing form of the name Rādhā

RĀGA (mas), **RĀGINĪ** (fem.). The *rāgas* are the musical modes or melodies personified, six or more in number, and the *rāginīs* are their consorts.

RĀGHAVA. Descendant of Raghu, a name of Rāma

RĀGHAVA-PĀṆDAVĪYA. A modern poem by Kavi Rāja, which is in high repute. It is an artificial work, which exhibits extraordinary ingenuity in the employment of words. As its name implies, the poem celebrates the actions of Rāghava, i.e., Rāma, the descendant of Raghu, and also those of the Pāṇḍava princes. It thus recounts at once in the same words the story of the *Rāmāyaṇa* and that of the *Mahābhārata;* and the composition is so managed that the words may be understood as applying either to Rāma or the Pāṇdavas. It has been printed.

RĀGHAVA-VILĀSA. A poem on the life of Rāma by Viśvanātha, the author of the *Sāhityadarpana*.

RAGHU. A king of the Solar race. According to the *Raghuvamśa,* he was the son of Dilīpa and great-grandfather of Rāma, who from Raghu got the patronymic Rāghava and the title Raghupati, chief of the race of Raghu. The authorities disagree as to the genealogy of Raghu, but all admit him to be an ancestor of Rāma.

RAGHUPATI. (*see* Raghu)

RAGHUVAṀŚA. 'The race of Raghu.' The name of a celebrated

poem in nineteen cantos by Kālidāsa on the ancestry and life of Rāma. It has been translated into Latin by Stenzler, and into English by Griffiths. There are other translations and many editions of the text.

RĀHU. Rāhu and Ketu are in astronomy the ascending and descending nodes. Rāhu is the cause of eclipses, and the term is used to designate the eclipse itself. He is also considered as one of the planets, as king of meteors, and as guardian of the south-west quarter. Mythologically Rāhu is a *daitya* who is supposed to seize the sun and moon and swallow them, thus obscuring their rays and causing eclipses. He was son of Vipracitti and Siṁhikā, and is called by his metronymic Saimhikeya. He had four arms, and his lower part ended in a tail. He was a great mischief-maker, and when the gods had produced the *amṛta* by churning the ocean, he assumed a disguise, and insinuating himself amongst them, drank some of it. The sun and moon detected him and informed Visṇu, who cut off his head and two of his arms, but, as he had secured immortality, his body was placed in the stellar sphere, the upper parts, represented by a dragon's head, being the ascending node, and the lower parts, represented by a dragon's tail, being Ketu the descending node. Rāhu wreaks his vengeance on the sun and moon by occasionally swallowing them. The *Viṣnu Purāna* says, "Eight black horses draw the dusky chariot of Rāhu, and once harnessed are attached to it for ever. On the Parvans (nodes, or lunar and solar eclipses) Rāhu directs his course from the sun to the moon, and back again from the moon to the sun. The eight horses of the chariot of Ketu, swift as the wind, are of the dusky red colour of lac, or of the smoke of burning straw " Rāhu is called *Abhrapiśāca*, 'the demon of the sky'; Bharaṇībhū, 'born from the asterism Bharanī'; Graha, 'the seizer'; Kabandha, 'the headless'.

RAIBHYA. A sage who was the friend of Bharadvāja. He had two sons, Arvāvasu and Parāvasu. The latter, under the curse of Bharadvāja, killed his father, mistaking him for an antelope, as he was walking about at night covered with an antelope's skin. Arvāvasu retired into the forest to obtain by devotion a remission of his brother's guilt. When he returned, Parāvasu charged him with the crime, and he again retired to his devotions. These so

pleased the gods that they drove away Parāvasu and restored Raibhya to life. (*see* Yavakrīta)

PAIVATA. (1) Son of Reva or Revata. Also called Kakudmin. He had a very lovely daughter named Revatī, and not deeming any mortal worthy of her, he went to Brahmā to consult him. At the command of that god he bestowed her upon Balarāma. He was king of Ānarta, and built the city of Kuśasthalī or Dvārakā in Gujarat, which he made his capital (2) One of the Manus (the fifth)

RAIVATA, RAIVATAKA. The range that branches off from the western portion of the Vindhya towards the north, extending nearly to the Jumnā

RĀJAGṚHA. The capital of Magadha Its site is still traceable in the hills between Patna and Gayā.

RĀJANYA. A Vedic designation of the kṣatriya caste.

RĀJARSI. (Rāja-ṛsi). A *ṛsi* or saint of the regal caste, a ksatriya who, through pure and holy life on earth, has been raised as a saint or demigod to Indra's heaven, as Viśvāmitra, Purūravas, &c.

RĀJAŚEKHARA. A dramatist who was the author of the dramas *Viddha-Śālabhañjikā* and *Pracanda-Pāṇḍava*. He was also the writer of *Karpūra Mañjarī*, a drama entirely in Prākṛt. Another play, *Bāla Rāmāyaṇa*, is attributed to him. He appears to have been the minister of some Rājput, and to have lived about the beginning of the twelfth century.

RĀJASŪYA. 'A royal sacrifice.' A great sacrifice performed at the installation of a king, religious in its nature but political in its operation, because it implied that he who instituted the sacrifice was a supreme lord, a king over kings, and his tributary princes were required to be present at the rite.

RĀJA-TARANGINĪ. A Sanskṛt metrical history of Kaśmīr by Kalhaṇa Pandit. It commences with the days of fable and comes down to year AD 1027. The author probably lived about AD 1148. This is the only known work in Sanskṛt which deserves the name of a history. The text has been printed in Calcutta. Troyer published the text with a French translation. Wilson and Lassen

have analysed it, and Dr Buhler has lately reviewed the work in the *Indian Antiquary*

RAJI. A son of Āyus and father of 500 sons of great valour In one of the chronic wars between the gods and the *asuras* it was declared by Brahmā that the victory should be gained by that side which Raji joined. The *asuras* first sought him, and he undertook to aid them if they promised to make him their king on their victory being secured. They declined. The heavenly hosts repaired to him and undertook to make him their Indra. After the *asuras* were defeated he became king of the gods, and Indra paid him homage. When he returned to his own city, he left Indra as his deputy in heaven. On Raji's death Indra refused to acknowledge the succession of his son, and by the help of Bṛhaspati, who led them astray and effected their ruin, Indra recovered his sovereignty

RĀKA. A *rāksasī* wife of Viśravas and mother of Khara and Śūrpanakhā.

RĀKṢASAS. Goblins or evil spirits. They are not all equally bad, but have been classified as of three sorts — one as a set of beings like the *yakṣas*, another as a sort of Titans or enemies of the gods, and lastly, in the common acceptation of the term, demons and fiends who haunt cemeteries, disturb sacrifices, harass devout men, animate dead bodies, devour human beings, and vex and afflict mankind in all sorts of ways. These last are the *rākṣasas* of whom Rāvana was chief, and according to some authorities, they are descended, like Rāvana himself, from the sage Pulastya According to other authorities, they sprang from Brahmā's foot. The *Viṣnu Purāṇa* also makes them descendants of Kaśyapa and Khaśā, a daughter of Dakṣa, through their son Rāksas; and the *Rāmāyaṇa* states that when Brahmā created the waters, he formed certain beings to guard them who were called *rākṣasas* (from the root *raks,* to guard, but the derivation from this root may have suggested the explanation), and the *Viṣnu Purāṇa* gives a somewhat similar derivation. It is thought that the *rākṣasas* of the epic poems were the rude barbarian races of India who were subdued by the Āryans.

When Hanumān entered the city of Laṅkā to reconnoitre in

the form of a cat, he saw that "the *rāksasas* sleeping in the houses were of every shape and form. Some of them disgusted the eye, while some were beautiful to look upon. Some had long arms and frightful shapes; some were very fat and some were very lean: some were mere dwarfs and some were prodigiously tall Some had only one eye and others only one ear. Some had monstrous bellies, hanging breasts, long projecting teeth, and crooked thighs; whilst others were exceedingly beautiful to behold and clothed in great splendour. Some had two legs, some three legs, and some four legs Some had the heads of serpents, some the heads of donkeys, some the heads of horses, and some the heads of elephants " — (*Rāmāyana.*)

The *rāksasas* have a great many epithets descriptive of their characters and actions. They are called Anuśaras, Aśaras, and Hanūṣas, 'killers or hurters'; Istipacas, 'stealers of offerings', Sandhyābalas, 'strong in twilight'; Ksapātas, Naktancaras, Rātricaras, and Śamanīṣadas, 'night-walkers'; Nṛjagdhas or Nṛcaksas, 'cannibals'; Palalas, Palādas, Palankaṣas, Kravyāds, 'carnivorous'; Asrapas, Asṛkpas, Kaunapas, Kīlālapas, and Raktapas, 'blood-drinkers'; Dandaśukas, 'biters'; Praghasas, 'gluttons'; Malinamukhas, 'black-faced'; Karbūras, &c. But many of these epithets are not reserved exclusively for *rākṣasas*.

RĀKṢASA-LOKA. (*see* Loka)

RAKTABĪJA. An *asura* whose combat with goddess Cāmundā (Devī) is celebrated in the *Devīmāhātmya*. Each drop of his blood as it fell on the ground produced a new *asura*, but Cāmuṇḍā put an end to this by drinking his blood and devouring his flesh.

RĀMA. There are three Rāmas: Paraśurāma, Rāmacandra, and Balarāma; but it is to the second of these that the name is specially applied.

RĀMA, RĀMACANDRA. Eldest son of Daśaratha, a king of the Solar race, reigning at Ayodhyā. This Rāma is the seventh incarnation of the god Viṣṇu, and made his appearance in the world at the end of the *tretā* or second age. His story is briefly told in the Vana Parva of the *Mahābhārata*, but it is given in full length as the grand subject of the *Rāmāyana*. King Daśaratha was childless, and performed the *aśvamedha* sacrifice with

scrupulous care, in the hope of obtaining offspring. His devotion was accepted by the gods, and he received the promise of four sons. At this time the gods were in great terror and alarm at the deeds and menaces of Rāvana, the *rākṣasa* king of Laṅkā, who had obtained extraordinary power, in virtue of severe penances and austere devotion tò Brahmā. In their terror the gods appealed to Viṣṇu for deliverance, and he resolved to become manifest in the world with Daśaratha as his human father. Daśaratha was performing a sacrifice when Viṣṇu appeared to him as a glorious being from out of the sacrificial fire, and gave to him a pot of nectar for his wives to drink. Daśaratha gave half of the nectar to Kauśalyā, who brought forth Rāma with a half of the divine essence, a quarter to Kaikeyī, whose son Bharata was endowed with a quarter of the deity, and the fourth part to Sumitrā, who brought forth two sons, Laksmana and Śatrughna, each having an eighth part of the divine essence. The brothers were all attached to each other, but Lakṣmana was more especially devoted to Rāma and Śatrughna to Bharata.

[The two sons of Sumitrā and the pairing off of the brothers have not passed without notice. The version of the *Rāmāyana* given by Mr. Wheeler endeavours to account for these circumstances. It says that Daśaratha divided the divine nectar between his senior wives, Kauśalyā and Kaikeyī and that when the younger, Sumitrā, asked for some, Daśaratha desired them to share their portions with her. Each gave her half, so Sumitrā received two quarters and gave birth to two sons: "from the quarter which she received from Kauśalyā she gave birth to Laksmaṇa, who became the ever-faithful friend of Rāma, and from the quarter she received from Kaikeyī she gave birth to Śatrughna, who became the ever-faithful friend of Bharata". This account is silent as to the superior divinity of Rāma, and according to it all four borthers must have been equals as manifestations of the deity.]

The four brothers grew up together at Ayodhyā, but while they were yet striplings, the sage Viśvāmitra sought the aid of Rāma to protect him from the *rākṣasas*. Daśaratha, though very unwilling, was constrained to consent to the sage's request. Rāma and Lakṣmaṇa then went to the hermitage of Viśvāmitra, and

there Rāma killed the female demon Tārakā, but it required a good deal of persuasion from the sage before he was induced to kill a female. Viśvāmitra supplied Rāma with celestial arms, and exercised a considerable influence over his actions Viśvāmitra afterwards took Rāma and his brothers to Mithilā to the court of Janaka king of Videha. This king had a lovely daughter named Sītā, whom he offered in marriage to anyone who could bend the wonderful bow which had once belonged to Śiva. Rāma not only bent the bow but broke it, and thus won the hand of the princess, who became a most virtuous and devoted wife. Rāma's three brothers also were married to a sister and two cousins of Sītā

This breaking of the bow of Śiva brought about a very curious incident, which is probably an interpolation of a later date, introduced for a sectarian purpose. Paraśurāma, the sixth incarnation of Viṣnu, the brāhmaṇa exterminator of the ksatriyas, was still living upon earth. He was a follower of Śiva, and was offended at the breaking of that deity's bow. Notwithstanding that he and Rāma were both incarnations of Viṣnu, he challenged Rāma to a trial of strength and was discomfited, but Rāma spared his life because he was a brāhmana

Preparations were made at Ayodhyā for the inauguration of Rāma as successor to the throne. Kaikeyī, the second wife of Daśaratha, and mother of Bharata, was her husband's favourite She was kind to Rāma in childhood and youth, but she had a spiteful humpbacked female slave named Mantharā. This woman worked upon the maternal affection of her mistress until she aroused a strong feeling of jealousy against Rāma. Kaikeyī had a quarrel and a long struggle with her husband, but he at length consented to install Bharata and to send Rāma into exile for fourteen years. Rāma departed with his wife Sītā and his brother Lakṣmana, and travelling southwards, he took up this abode at Citrakūṭa, in the Dandaka forest, between the Yamunā and Godāvarī. Soon after the departure of Rāma, his father Daśaratha died, and Bharata was called upon to ascend the throne. He declined, and set out for the forest with an army to bring Rāma back. When the brothers met there was a long contention. Rāma refused to return until the term of his father's sentence was completed, and Bharata declined to ascend the throne. At length

it was arranged that Bharata should return and act as his brother's vicegerent. As a sign of Rāma's supremacy Bharata carried back with him a pair of Rāma's shoes, and these were always brought out ceremoniously when business had to be transacted. Rāma passed ten years of his banishment moving from one hermitage to another, and went at length to the hermitage of the sage Agastya, near the Vindhya mountains. This holy man recommended Rāma to take up his abode at Pañcavatī, on the river Godāvarī, and the party accordingly proceeded thither. This district was infested with *rāksasas*, and one of them named Śūrpanakhā, a sister of Rāvaṇa, saw Rāma and fell in love with him. He repelled her advances, and in her jealousy she attacked Sītā. This so enraged Laksmaṇa that he cut off her ears and nose. She brought her brothers Khara and Dūṣana with an army of *rāksasas* to avenge her wrongs, but they were all destroyed. Smarting under her mutilation and with *spretae injuria formae,* she repaired to her brother Rāvaṇa in Lankā, and inspired him by her description with a fierce passion for Sītā. Rāvana proceeded to Rāma's residence in an aerial car, and his accomplice Mārīca having lured Rāma from home, Rāvaṇa assumed the form of a religious mendicant and lulled Sītā's apprehensions until he found an opportunity to declare himself and carry her off by force to Lankā. Rāma's despair and rage at the loss of his faithful wife were terrible. He and Laksmaṇa went in pursuit and tracked the ravisher. On their way they killed Kabandha, a headless monster, whose disembodied spirit counselled Rāma to seek the aid of Sugrīva, king of the monkeys. The two brothers accordingly went on their way to Sugrīva, and after overcoming some obstacles and assisting Sugrīva to recover Kiṣkindhā, his capital, from his usurping brother Bālin, they entered into a firm alliance with him. Through this connection Rāma got the appellations of Kapiprabhu and Kapiratha. He received not only the support of all the forces of Sugrīva and his allies, but the active aid of Hanumān, son of the wind, minister and general of Sugrīva. Hanumān's extraordinary powers of leaping and flying enabled him to do all the work of reconnoitring. By superhuman efforts their armies were transported to Ceylon by "Rāma's bridge", and after many fiercely contested battles the

city of Lankā was taken, Rāvana was killed and Sītā rescued. The recovery of his wife filled Rāma with joy, but he was jealous of her honour, received her coldly, and refused to take her back. She asserted her purity in touching and dignified language, and determined to prove her innocence by the ordeal of fire. She entered the flames in the presence of men and gods, and Agni, god of fire, led her forth and placed her in Rāma's arms unhurt. Rāma then returned, taking with him his chief allies to Ayodhyā. Re-united with his three brothers, he was solemnly crowned and began a glorious reign, Lakṣmana being associated with him in the government. The sixth section of the *Rāmāyana* here concludes; the remainder of the story is told in the Uttara Kāṇḍa, a subsequent addition. The treatment which Sītā received in captivity was better than might have been expected at the hands of a *rāksasa*. She had asserted and proved her purity, and Rāma believed her; but jealous thoughts would cross his sensitive mind, and when his subjects blamed him for taking back his wife, he resolved, although she was pregnant, to send her to spend the rest of her life at the hermitage of Vālmīki. There she was delivered of her twin sons Kuśa and Lava, who bore upon their persons the marks of their high paternity. When they were about fifteen-year-old they wandered accidentally to Ayodhyā and were recognised by their father, who acknowledged them, and recalled Sītā to attest her innocence. She returned, and in a public assembly declared her purity, and called upon the earth to verify her words. It did so. The ground opened and received "the daughter of the furrow", and Rāma lost his beloved and only wife. Unable to endure life without her, he resolved to follow, and the gods favoured his determination. Time appeared to him in the form of an ascetic and told him that he must stay on earth or ascend to heaven and rule over the gods. Lakṣmaṇa with devoted fraternal affection endeavoured to save his brother from what he deemed the baleful visit of Time. He incurred a sentence of death for his interference, and was conveyed bodily to Indra's heaven. Rāma with great state and ceremony went to the river Sarayū, and walking into the water was hailed by Brahmā's voice of welcome from heaven, and entered "into the glory of Viṣṇu".

The conclusion of the story as told in the version of the

Rāmāyana used by Mr. Wheeler differs materially. It represents that Sītā remained in exile until her sons were fifteen or sixteen years of age. Rāma had resolved upon performing the *aśvamedha* sacrifice; the horse was turned loose, and Śatrughna followed it with an army. Kuśa and Lava took the horse and defeated and wounded Śatrughna. Rāma then sent Laksmana to recover the horse, but he was defeated and left for dead Next Bharata was sent with Hanumān, but they were also defeated. Rāma then set out himself to repair his reverses. When the father and sons came into each other's presence, nature spoke out, and Rāma acknowledged his sons Sītā also, after receiving an admonition from Vālmīki, agreed to forgive her husband. They returned to Ayodhyā. Rāma performed the *aśvamedha*, and they passed the remainder of their lives in peace and joy.

The incidents of the first six *kāndas* of the *Rāmāyaṇa* supply the plot of Bhavabhūti's drama *Mahāvīracarita* The Uttara Kāṇḍa is the basis of this *Uttara-rāma-carita* This describes Rāma's jealousy, the banishment of Sītā, and the birth of her sons; but the subsequent action is more human and affecting than in the poem. Rāma repents of his unjust treatment of his wife, and goes forth to seek her. The course of his wanderings is depicted with great poetic beauty, and his meeting with his sons and his reconciliation with Sītā are described with exquisite pathos and tenderness. The drama closes when

"All conspires to make their happiness complete."

The worship of Rāma still holds its ground, particularly in Oude and Bihār, and he has numerous worshippers. "It is noteworthy," says Professor Williams, "that the Rāma legends have always retained their purity, and unlike those of Brahmā, Kṛṣṇa, Śiva, and Durgā, have never been mixed up with indecencies and licentiousness. In fact, the worship of Rāma has never degenerated to the same extent as that of some of these other deities." This is true; but it may be observed that Rāma and his wife were pure; there was nothing in their characters suggestive of license; and if "the husband of one wife' and the devoted and affectionate wife had come to be associated with impure ideas, they must have lost all that gave them a title to veneration. The name of Rāma, as 'Rām! Rām!' is a common form of salutation.

RĀMĀYAṆA. 'The Adventures of Rāma.' The oldest of the Sanskṛt epic poems, written by the sage Vālmīki It is supposed to have been composed about the fifth century BC, and to have received its present form a century or two later. The MSS. of the *Rāmāyana* vary greatly. There are two well-known distinct recensions, the Northern and the Bengal. The Northern is the older and the purer; the additions and alterations in that of Bengal are so numerous that it is not trustworthy, and has even been called "spurious". Later researches have shown that the variations in MSS. found in different parts of India are so diverse that the versions can hardly be classed in a certain number of different recensions. Unfortunately the inferior edition is the one best known to Europeans. Carey and Marshman translated two books of it, and Signor Gorresio has given an Italian translation of the whole. Schlegel published a Latin translation of the first book of the Northern recension. The full texts of both these recensions have been printed, and Mr. Wheeler has given an epitome of the whole work after the Bengal recension. There is also a poetical version by Griffiths.

Besides the ancient *Rāmāyana*, there is another popular work of comparative modern times called the *Adhyātma Rāmāyana*. The authorship of it is ascribed to Vyāsa, but it is generally considered to be a part of the *Brahmānda Purāna*. It is a sort of spiritualised version of the poem, in which Rāma is depicted as a saviour and deliverer, as a god rather than a man. It is divided into seven books, which bear the same names as those of the original poem, but it is not so long.

The *Rāmāyana* celebrates the life and exploits of Rāma (Rāmacandra), the loves of Rāma and his wife Sītā, the rape of the latter by Rāvaṇa, the demon king of Ceylon, the war carried on by Rāma and his monkey allies against Rāvana, ending in the destruction of the demon and the rescue of Sītā, the restoration of Rāma to the throne of Ayodhyā, his jealousy and banishment of Sītā, her residence at the hermitage of Vālmīki, the birth of her twin sons Kuśa and Lava, the father's discovery and recognition of his children, the recall of Sītā, the attestation of her innocence, her death, Rāma's resolution to follow her, and his translation to heaven.

The *Rāmāyana* is divided into seven *kāndas* or sections, and contains about 50,000 lines. The last of the seven sections is probably of later date than the rest of the work.

(1) *Bāla-kānda*: The boyhood of Rāma.

(2) *Ayodhyā-kāṇḍa*: The scenes at Ayodhyā, and the banishment of Rāma by his father, King Daśaratha.

(3) *Aranya-kānda*: 'Forest section.' Rāma's life in the forest and the rape of Sītā by Rāvaṇa.

(4) *Kiṣkindhā-kāṇḍa*: Rāma's residence at Kiṣkindhā, the capital of his monkey ally, King Sugrīva

(5) *Sundara-kānda*· 'Beautiful section'. The marvellous passage of the straits by Rāma and his allies and their arrival in Ceylon

(6) *Yuddha-kāṇḍa*: 'War section.' The war with Rāvana, his defeat and death, the recovery of Sītā, the return to Ayodhyā and the coronation of Rāma. This is sometimes called the Lankā or Ceylon Kāṇḍa.

(7) *Uttara-kānda*: 'Later section.' Rāma's life in Ayodhyā, his banishment of Sītā, the birth of his two sons, his recognition of them and of the innocence of his wife, their reunion, her death, and his translation to heaven.

The writer or the compilers of the *Rāmāyana* had a high estimate of its value, and it is still held in very great veneration. A verse in the introduction says, "He who reads and repeats this holy life-giving *Rāmāyaṇa* is liberated from all his sins and exalted with all his posterity to the highest heaven"; and in the second chapter Brahmā is made to say, "As long as the mountains and rivers shall continue on the surface of the earth, so long shall the story of the *Rāmāyaṇa* be current in the world." (For the age of the *Rāmāyana*, see pp. 196 and 197)

RĀMAGIRI. 'The hill of Rāma'. It stands a short distance north of Nāgpur.

RĀMA-SETU. 'Rāma's bridge', constructed for him by his general, Nala, son of Viśvakarmā, at the time of his invasion of Ceylon. This name is given to the line of rocks in the channel between the continent and Ceylon, called in maps "Adam's bridge".

RĀMATĀPANĪYOPANIṢAD. An Upaniṣad of the *Atharvaveda*, in which Rāma is worshipped as the supreme god and the sage Yājñavalkya is his glorifier. It has been printed and translated by Weber in his *Indische Studien*, vol. IX.

RAMBHĀ. An apsaras or nymph produced at the churning of the ocean, and popularly the type of female beauty. She was sent by Indra to seduce Viśvāmitra, but was cursed by that sage to become a stone, and remain so for a thousand years. According to the *Rāmāyana*, she was seen by Rāvana when he went to Kailāsa, and he was so smitten by her charms that he ravished her, although she told him that she was the wife of Nalakūbara, son of his brother Kubera.

RĀMEŚVARA. 'Lord of Rāma.' Name of one of the twelve great *liṅgas* set up, as is said, by Rāma at Rāmeśvaram or Rāmisvaram or Rāmisseram, which is a celebrated place of pilgrimage, and contains a most magnificent temple.

RĀMOPĀKHYĀNA. 'The story of Rāma', as told in the Vana Parva of the *Mahābhārata*. It relates many, but far from all, of the incidents celebrated in the *Rāmāyana*; it makes no mention of Vālmīki, the author of that poem, and it represents Rāma as a human being and a great hero, but not a deity.

RANTIDEVA. A pious and benevolent king of the Lunar race, sixth in descent from Bharata. He is mentioned in the *Mahābhārata* and Purāṇas as being enormously rich, very religious, and charitable and profuse in his sacrifices. The former authority says that he had 200,000 cooks, that he had 2000 head of cattle and as many other animals slaughtered daily for use in his kitchen, and that he fed innumerable beggars daily with beef

RATI. 'Love, desire.' The Venus of the Hindus, the goddess of sexual pleasures, wife of Kāma, the god of love, and daughter of Dakṣa. She is also called Revā, Kāmi, Prīti, Kāmapatni, 'wife of Kāma'; Kāmakalā, 'part of Kāma'; Kāmapriyā, 'beloved of Kāma'; Rāgalaṭā, 'vine of love'; Māyāvatī, 'deceiver'; Kelikilā, 'wanton'; Śubhāṅgī 'fair-limbed'.

RATNĀVALĪ. 'The necklace.' A drama ascribed to a king of Kaśmīr named Śrī Harṣa Deva. The subject of the play is the loves of Udayana or Vatsa, prince of Kauśāmbī, and Vāsava-dattā,

princess of Ujjayinī It was written between AD 1113 and 1125, and has been translated by Wilson. There are several editions of the text.

RAUCYA. The thirteenth Manu. (*see* Manu)

RAUDRA. A descendant of Rudra. A name of Kārttikeya, the god of war.

RĀVAṆA. The demon king of Lankā or Ceylon from which he expelled his half-brother Kubera. He was son of Viśravas by his wife Nikasā, daughter of the *rākṣasa* Sumāli He was half-brother of Kubera, and grandson of the *ṛṣi* Pulastya; and as Kubera is king of the *yakṣas*, Rāvana is king of the demons called *rākṣasas*. Pulastya is said to be the progenitor, not only of Rāvana, but of the whole race of *rākṣasas* By penance and devotion to Brahmā, Rāvana was made invulnerable against gods and demons, but he was doomed to die through a woman He was also enabled to assume any form he pleased. All *rākṣasas* are malignant and terrible, but Rāvana as their chief attained the utmost degree of wickedness, and was a very incarnation of evil. He is described in the *Rāmāyana* as having "ten heads (hence his names Daśakaṇtha, and Paṇktigrīva), twenty arms, and copper-coloured eyes, and bright teeth like the young moon His form was as a thick cloud or a mountain, or the god of death with open mouth. He had all the marks of royalty, but his body bore the impress of wounds inflicted by all the divine arms in his warfare with the gods. It was scarred by the thunderbolt of Indra, by the tusks of Indra's elephant Airāvata, and by the discus of Viṣṇu. His strength was so great that he could agitate the seas and split the tops of mountains. He was a breaker of all laws and a ravisher of other men's wives. . . . Tall as a mountain peak, he stopped with his arms the sun and moon in their course, and prevented their rising." The terror he inspires is such that where he is "the sun does not give out its heat, the winds do not blow, and the ocean becomes motionless". His evil deeds cried aloud for vengeance, and the cry reached heaven Viṣṇu declared that, as Rāvana had been too proud to seek protection against men and beasts, he should fall under their attacks, so Viṣṇu became incarnate as Rāmacandra for the express purpose of destroying Rāvaṇa, and vast numbers of monkeys and bears were created to aid in the

enterprise. Rāma's wars against the *raksasas* inflicted such losses upon them as greatly to incense Rāvana. Burning with rage, and excited by a passion for Sītā, the wife of Rāma, he left his island abode, repaired to Rāma's dwelling, assumed the appearance of a religious mendicant, and carried off Sītā to Lankā. Rāvana urged Sītā to become his wife, and threatened to kill and eat her if she refused. Sītā persistently resisted, and was saved from death by the interposition of one of Rāvana's wives. Rāma called to his assistance his allies Sugrīva and Hanumān, with their hosts of monkeys and bears. They built Rāma's bridge, by which they passed over into Lankā, and after many battles and wholesale slaughter Rāvana was brought to bay at the city of Lankā. Rāma and Rāvana fought together on equal terms for a long while, victory sometimes inclining to one sometimes to the other Rāma with a sharp arrow cut off one of Rāvana's heads, "but no sooner did the head fall on the ground than another sprang up in its room". Rāma then took an arrow which had been made by Brahmā, and discharged it at his foe It entered his breast, came out of his back, went to the ocean, and then returned clean to the quiver of Rāma. "Rāvaṇa fell to the ground and expired, and the gods sounded celestial music in the heavens, and assembled in the sky and praised Rāma as Visnu, in that he had slain that Rāvana who would otherwise have caused their destruction." Rāvana, though he was chief among *rākṣasas*, was a brāhmaṇa on his father's side; he was well versed in Sanskṛt, used the Vedic ritual, and his body was burnt with Brāhmanical rites. There is a story that Rāvana made each of the gods perform some menial office in his household: thus Agni was his cook, Varuṇa supplied water, Kubera furnished money, Vāyu swept the house, &c. The *Visnu Purāna* relates that Rāvaṇa, "elevated with wine, came on his tour of triumph to the city of Mahiṣmatī, but there he was taken prisoner by King Kārtavīrya, and confined like a beast in a corner of his capital". The same authority states that, in another birth, Rāvana was Śiśupāla. Rāvaṇa's chief wife was Mandodarī, but he had many others, and they were burnt at his obsequies. His sons were Meghanāda, also called Indrajīt, Rāvani, and Aksa; Triśikha or Triśiras, Devāntaka, Narāntaka and Atikāya. (*see* Nandīśa)

RAVI. The sun. (*see* Sūrya)

ṚBHAVAS. (*see* Ṛbhus)

ṚBHU. 'Clever, skilful.' An epithet used for Indra, Agni, and the Ādityas. In the Purānic mythology, Ṛbhu is a "son of the supreme Brahmā, who, from his innate disposition, was of a holy character and acquainted with true wisdom". His pupil was Nidāgha, a son of Pulastya, and he took especial interest in his instruction, returning to him after two intervals of a thousand years "to instruct him further in true wisdom". The *Visnu Purāna* "originally composed by the *ṛṣi* (Nārāyana), was communicated by Brahmā to Ṛbhu". He was one of the four Kumāras (q.v).

ṚBHUS. Three sons of Sudhanvan, a descendant of Angiras, severally named Ṛbhu, Vibhu, and Vāja. Through their assiduous performance of good works they obtained divinity, exercised superhuman powers, and became entitled to receive praise and adoration. They are supposed to dwell in the solar sphere, and there is an indistinct identification of them with the rays of the sun; but, whether typical or not, they prove the admission, at an early date, of the doctrine that men might become divinites. — *Wilson.* They are celebrated in the *Ṛgveda* as skilful workmen, who fashioned Indra's chariot and horses, and made their parents young again. By command of the gods, and with a promise of exaltation to divine honours, they made a single new sacrificial cup into four. They are also spoken of as supporters of the sky.

ṚBHUKṢAN. The first of the three Ṛbhus In the plural, the three Ṛbhus.

ṚCĪKA. A *ṛsi* descended from Bhṛgu and husband of Satyavatī, son of Ūrva and father of Jamadagni. (*see* Viśvāmitra) In the *Mahābhārata* and *Viṣṇu Purāṇa* it is related that Ṛcīka was an old man when he demanded in marriage Satyavatī, the daughter of Gādhi, king of Kānyakubja. Unwilling to give her to so old a man, Gādhi demanded of him 1000 white horses, each of them having one black ear. Ṛcīka obtained these from the god Varuṇa, and so gained his wife. According to the *Rāmāyaṇa*, he sold his son Śunaḥśephas to be a sacrifice.

ṚDDHI. 'Prosperity.' The wife of Kubera, god of wealth. The name is also used for Pārvatī, the wife of Śiva.

REṆUKĀ. Daughter of King Prasenajit or Renu, wife of Jamadagni, and mother of Paraśurāma. A sight of the connubial endearments of King Citraratha and his wife inspired her with impure thoughts, and her husband, perceiving that she had "fallen from perfection", desired her sons to kill her. Rumaṇvat, Suṣena, and Vasu, the three seniors, declined, and their father cursed them so that they became idiots. Paraśurāma, the fourth son, cut off her head, which act so gratified his father that Jamadagni promised him whatever blessings he desired. Among other things, Paraśurāma asked that his mother might be brought back to life in ignorance of her death and in perfect purity. He also desired that his brothers might be restored to their senses All this Jamadagani bestowed. She was also called Konkanā.

REVĀ. The Narmadā river.

REVĀ. (1) Wife of Karna. (2) A name of Rati

REVANTA. A son of Sūrya and Samjñā. He is chief of the Guhyakas, and is also called Hayavāhana.

REVATĪ. Daughter of King Raivata and wife of Balarāma. She was so beautiful that her father, thinking no one upon earth worthy of her, repaired to the god Brahmā to consult him about a husband. Brahmā delivered a long discourse on the glories of Visṇu, and directed Raivata to proceed to Dvārakā, where a portion of Visnu was incarnate in the person of Balarāma. Ages had elapsed while Raivata was in heaven without his knowledge. When he returned to earth, "he found the race of men dwindled in stature, reduced in vigour, and enfeebled in intellect". He went to Balarāma and gave him Revatī, but that hero, "beholding the damsel of excessively lofty height, he shortened her with the end of his ploughshare, and she became his wife". She had two sons. Revatī is said to have taken part with her husband in his drinking bouts.

ṚGVEDA. (*see* Veda)

ṚGVIDHĀNA. Writings which treat of the mystic and magic efficacy of the recitation of hymns of the *Ṛgveda*, or even of single verses. Some of them are attributed to Śaunaka, but probably belong only to the time of the Purānas. — *Weber.*

ROHIṆĪ. (1) Daughter of Kaśyapa and Surabhi, and mother of

horned cattle, including Kāmadhenu, the cow which grants desires. (2) Daughter of Daksa and fourth of the lunar asterisms, the favourite wife of the moon. (3) One of the wives of Vasudeva, the father of Kṛsna, and mother of Balarāma. She was burned with her husband's corpse at Dvārakā. (4) Kṛsna himself also had a wife so-called, and the name is common.

ROHITA. 'Red.' A red horse; a horse of the sun or of fire. (1) A deity celebrated in the *Atharvaveda*, probably a form of fire or the sun. (2) Son of King Hariścandra. He is also called Rohitāśva. The fort of Rohtas is said to derive its name from him. (*see* Hariścandra)

ROMAHARṢAṆA. (*see* Loma-harṣana)

ṚṢABHA. Son of Nābhi and Meru, and father of a hundred sons, the eldest of whom was Bharata. He gave his kingdom to his son and retired to a hermitage, where he led a life of such severe austerity and abstinence, that he became a mere "collection of skin and fibres, and went the way of all flesh". The *Bhāgavata Purāna* speaks of his wanderings in the western part of the Peninsula, and connects him with the establishment of the Jain religion in those parts. The name of the first Jain *tīrthankara* or saint was Ṛsabha.

ṚṢI. An inspired poet or sage. The inspired persons to whom the hymns of the Vedas were revealed, and under whose names they stand. "The seven *ṛṣis*" (*saptarsi*), or the Prajāpatis, "the mind-born sons" of Brahmā, are often referred to In the *Śatapatha Brāhmana* their names are given as Gotama, Bharadvāja, Viśvāmitra, Jamadagni, Vasiṣtha, Kaśyapa, and Atri. The *Mahābhārata* gives them as Marīci, Atri, Angiras, Pulaha, Kratu, Pulastya, and Vasiṣṭha. The *Vāyu Purāna* adds Bhṛgu to this list, making eight, although it still calls them "seven". The *Visnu Purāṇa*, more consistently, adds Bhṛgu and Daksa, and calls them the nine Brahmarsis (*brahma-ṛṣi*). The names of Gautama, Kaṇva, Vālmīki, Vyāsa, Manu and Vibhāṇḍaka are also enumerated among the great *ṛṣis* by different authorities. Besides these great *ṛṣis* there are many *ṛsis*. The seven *ṛṣis* are represented in the sky by the seven stars of the Great Bear, and as such are called Ṛksa and Citraśikhaṇḍinas, 'having bright crests'.

ṚṢIBRĀHMANA. An old Anukramanī, or Index of the *Sāmaveda*.

ṚṢYAMŪKA. A mountain in the Dakhin, near the source of the Pampā river and the lake Pampā. Rāma abode there for a time with the monkeys.

ṚṢYAŚṚṄGA. 'The deer-horned.' A hermit, the son of Vibhāndaka, descended from Kaśyapa According to the *Rāmāyaṇa* and *Mahābhārata* he was born of a doe and had a small horn on his forehead. He was brought up in the forest by his father, and saw no other human being till he was verging upon manhood There was great drought in the country of Anga, and the king, Lomapāda, was advised by his brāhmaṇas to send for the youth Ṛsyaśṛnga, who should marry his daughter Śāntā, and be the means of obtaining rain. A number of fair damsels were sent to bring him He accompanied them back to their city, the desired rain fell, and he married Śāntā This Śāntā was the adopted daughter of Lomapāda; her real father was Daśaratha, and it was Ṛsyaśṛnga who performed that sacrifice for Daśaratha which brought about the birth of Rāma.

ṚTUPARṆA. A king of Ayodhyā, and son of Sarvakāma, into whose service Nala entered after he had lost his kingdom. He was "skilled profoundly in dice".

ṚTU-SAṀHĀRA. 'The round of the seasons.' A poem attributed to Kālidāsa. This poem was published by Sir W. Jones, and was the first Sanskṛt work ever printed. There are other editions. It has been translated into Latin by Bohlen.

RUDRA. 'A howler or roarer; terrible ' In the Vedas Rudra has many attributes and many names. He is the howling terrible god, the god of storms, the father of the Rudras or Maruts, and is sometimes identified with the god of fire. On the one hand he is a destructive deity who brings diseases upon men and cattle, and upon the other he is a beneficent deity supposed to have a healing influence. These are the germs which afterwards developed the god Śiva. It is worthy of note that Rudra is first called Mahādeva in the White *Yajurveda* As applied to the god Śiva, the name of Rudra generally designates him in his destructive character. In the *Bṛhadāraṇyaka Upanisad* the Rudras are "ten vital breaths (*prāṇa*) with the heart (*manas*) as eleventh". In the *Viṣnu Purāna* the god Rudra is said to have sprung from the forehead of Brahmā,

and at the command of that god to have separated his nature into male and female, then to have multiplied each of these into eleven persons, some of which were white and gentle, others black and furious Elsewhere it is said that the eleven Rudras were sons of Kaśyapa and Surabhi, and in another chapter of the same Purāna it is represented that Brahmā desired to create a son, and that Rudra came into existence as a youth. He wept and asked for a name. Brahmā gave him the name of Rudra; but he wept seven times more, and so he obtained seven other names: Bhava, Śarva, Īsāna, Paśupati, Bhīma, Ugra, and Mahā-deva. Other of the Purānas agree in this nomenclature. These names are sometimes used for Rudra or Śiva himself, and at others for the seven manifestations of him, sometimes called his sons. The names of the eleven Rudras vary considerably in different books.

RUDRA-SĀVARNA. The twelfth Manu (*see* Manu)

RUKMIN. A son of King Bhīsmaka, king of Vidarbha, who offered his services to the Pāndavas and Kauravas in turn, but was rejected by both on account of his extravagant boastings and pretensions. He was brother of Rukminī, with whom Kṛṣna eloped. Rukmin pursued the fugitives and overtook them, but his army was defeated by Kṛṣṇa, and he owed his life to the entreaties of his sister. He founded the city of Bhojakaṭa, and was eventually killed by Balarāma.

RUKMIṆĪ. Daughter of Bhīsmaka, king of Vidarbha. According to the *Harivamśa* she was sought in marriage by Kṛsna, with whom she fell in love. But her brother Rukmin was a friend of Kaṁsa, whom Kṛṣṇa had killed. He, therefore, opposed him and thwarted the match. Rukmiṇī was then betrothed to Śiśupāla, king of Cedi, but on her wedding day, as she was going to the temple, "Kṛsṇa saw her, took her by the hand, and carried her away in his chariot". They were pursued by her intended husband and by her brother Rukmin, but Kṛṣṇa defeated them both, and took her safe to Dvārakā, where he married her. She was his principal wife and bore him a son, Pradyumna (q.v.). By him also she had nine other sons and one daughter. "These other sons were Cārudeṣṇa, Sudeṣna, Cārudeha, Susena, Cārugupta, Bhadracāru, Cāru-vinda, Sucāru, and the very mighty Cāru; also one daughter, Cārumatī". At Kṛsṇa's death she and seven other of his wives

immolated on his funeral pile.

RŪMĀ. Wife of the monkey king Sugrīva

ŚABALĀŚVAS. Sons of Dakṣa, one thousand in number, brought forth after the loss of the Haryaśvas. Like their predecessors, they were dissuaded by Nārada from begetting offspring, and "scattered themselves through the regions" never to return

SACĪ. Wife of Indra. (*see* Indrāṇī)

ṢAḌ-DARŚANA. (*see* Darśana)

SĀDHYAS. A *gana* or class of inferior deities; the personified rites and prayers of the Vedas who dwell with the gods or in the intermediate region between heaven and earth. Their number is twelve according to one authority, and seventeen according to another, and the Purāṇas make them sons of Dharma and Sādhyā, daughter of Daksa.

SAḌVIṀŚA. 'Twenty-sixth'. One of the *Brāhmanas* of the *Sāma-veda.* It is called "the twenty-sixth" because it was added to the *Praudha Brāhmaṇa*, which has twenty-five sections.

SAGARA. A king of Ayodhyā, of the Solar race, and son of King Bāhu, who was driven out of his dominions by the Haihayas Bāhu took refuge in the forest with the wives Sagara's mother was then pregnant, and a rival wife, being jealous, gave her a drug to prevent her delivery. This poison confined the child in the womb for seven years, and in the interim Bāhu died. The pregnant wife wished to ascend his pyre, but the sage Aurva forbad her, predicting that she would give birth to a valiant universal monarch. When the child was born, Aurva gave him the name of Sagara (*sa*, 'with', and *gara*, 'poison'). The child grew up, and having heard his father's history, he vowed that he would exterminate the Haihayas and the other barbarians, and recover his anscestral kingdom. He obtained from Aurva the Āgneyāstra or fire weapon, and, armed with this, he put nearly the whole of the Haihayas to death and regained his throne. He would also "have destroyed the Śakas, Yavanas, Kāmbojas, Pāradas, and Pahlavas", but they applied to Vasiṣtha, Sagara's family priest, and he induced Sagara to spare them, but "he made the Yavanas shave their heads entirely; the Śakas he compelled to shave (the upper) half of their heads; the Pāradas wore their hair long; and

the Pahlavas let their beards grow in obedience to his commands" Sagara married two wives, Sumati, the daughter of Kaśyapa, and Keśinī, the daughter of Rājā of Vidarbha, but having no children, he besought the sage Aurva for this boon. Aurva promised that one wife should have one son; the other, sixty thousand. Keśinī chose the one, and her son was Asamañjas, through whom the royal line was continued. Sumati had sixty thousand sons. Asamañjas was a wild immoral youth, and his father abandoned him. The other sixty thousand sons followed the courses of their brother, and their impeity was such that the gods complained of them to the sage Kapila and the god Viṣṇu. Sagara engaged in the performance of an *aśvamedha* or sacrifice of a horse, but although the animal was guarded by his sixty thousand sons, it was carried off to Pātāla. Sagara directed his sons to recover it. They dug their way to the infernal regions, and there they found the horse grazing and the sage Kapila seated close by engaged in meditation. Conceiving him to be the thief, they menaced him with their weapons. Disturbed from his devotions, "he looked upon them for an instant, and they were reduced to ashes by the (sacred) flame that darted from his person". Their remains were discovered by Amśumat, the son of Asamañjas, who prayed Kapila that the victims of his wrath might be raised through his favour to heaven. Kapila promised that the grandson of Aṁśumat should be the means of accomplishing this by bringing down the river of heaven. Amśumat then returned to Sagara, who completed his sacrifice, and he gave the name of Sāgara to the chasm which his sons had dug, and Sāgara means 'ocean'. The son of Aṁśumat was Dilīpa, and his son was Bhagīratha. The devotion of Bhagīratha brought down from heaven the holy Ganges, which flows from the toe of Viṣṇu, and its waters having laved the ashes of the sons of Sagara, cleansed then from all impurity. Their Manes were thus made fit for the exequial ceremonies and for admission into *svarga*. The Ganges received the name of Sāgara in honour of Sagara, and Bhāgīrathī from the name of the devout king whose prayers brought her down to earth. (*see* Bhāgīrathī) The *Hari-vaṁśa* adds another marvel to the story. Sagara's wife Sumati delivered of a gourd containing sixty thousand seeds, which became embryos and grew. Sagara at first placed them in vessels of milk, but afterwards each one had a separate nurse, and at ten

months they all ran about. The name of Sagara is frequently cited in deeds conveying grants of land in honour of his generosity in respect of such gifts.

SAHADEVA. The youngest of the five Pāndu princes, twin son of Mādrī, the second wife of Pāndu, and mythologically son of the Aśvins, or more specificially of the Aśvin Daśra. He was learned in the science of astronomy, which he had studied under Drona, and he was also well acquainted with the management of cattle (*see* Mahābhārata) He had a son named Suhotra by his wife Vijayā.

SAHASRĀKSA. 'Thousand-eyed.' An epithet of Indra.

SĀHITYA-DARPANA. 'The mirror of composition ' A celebrated work on poetry and rhetoric by Viśvanātha Kavi Rāja, written about the fifteenth century. It has been translated into English for the *Bibliotheca Indica.* There are several editions of the text.

ŚAIBYĀ. Wife of Hariścandra (q.v.); wife of Jyāmagha (q v); wife of Śatadhanu (q.v.).

SAINDHAVAS. The people of Sindhu or Sindh, of the country between the Indus and the Jhelam.

ŚAIVA PURĀṆA. Same as *Śiva Purāna.*

ŚAKA. An era commencing AD 78, and called the era of Śālivāhana. Cunningham supposes its epoch to be connected with a defeat of the Śakas by Śālivāhana.

ŚĀKALA. The city of the Bāhīkas or Madras, in the Panjāb. It has been identified with the Sagala of Ptolemy on the Hyphasis (Byās), south-west of Lahore. Cunningham says it is the Samgala of Alexander.

ŚĀKALYA. An old grammarian and expositor of the Vedas who lived before the time of Yāska. He is said to have divided a Samhitā of the Veda into five, and to have taught these portions to as many disciples. He was also called Vedamitra and Devamitra.

ŚĀKAPŪṆI, ŚĀKAPŪRṆI. An author who arranged a part of the *Ṛgveda* and appended a glossary. He lived before the time of Yāska.

ŚAKAS. A northern people, unually associated with the Yavanas. Wilson says, "These people, the Sakai and Sacae of classical

writers, the Indo-Scythians of Ptolemy, extended, about the commencement of our era, along the West of India, from the Hindu Koh to the mouths of the Indus." They were probably Turk or Tatar tribes, and were among those recorded as conquered by King Sagara, who compelled them to shave the upper half of their heads. They seem to have been encountered and kept back by King Vikramāditya of Ujjayinī, who was called Śakāri, 'foe of the Śakas'.

ŚĀKAṬĀYANA. An ancient grammarian anterior to Yāska and Pāṇini. Part of his work is said to have been lately discovered by Dr. Bühler.

ŚĀKHĀ. 'Branch, sect.' The *śākhās* of the Vedas are the different recensions of the same text as taught and handed down traditionally by different schools and teachers, showing some slight variations, the effect of long-continued oral tradition. (*see* Veda)

ŚĀKINĪS. Female demons attendant on Durgā.

ŚAKRA. A name of Indra.

ŚAKRĀṆĪ. Wife of Indra. (*see* Indrāṇī)

ŚAKRAPRASTHA. Same as Indraprastha.

ŚĀKTA. A worshipper of the Śaktis.

ŚAKTI. The wife or the female energy of a deity, but especially of Śiva. (*see* Devī and Tantra)

ŚAKTI, ŚAKTRI. A priest and eldest son of Vasistha. King Kalmāṣapāda struck him with a whip, and he cursed the king to become possessed by a man-eating *rākṣasa*. He himself became the first victim of the monster he had evoked.

ŚAKUNI. Brother of Queen Gāndhārī, and so maternal uncle of the Kaurava princes. He was a skilful gambler and a cheat, so he was selected to be the opponent of Yudhiṣṭhira in the match in which that prince was induced to stake and lose his all. He also was known by the patronymic Saubala, from Subala, his father.

ŚAKUNTALĀ. A nymph who was the daughter of Viśvāmitra by the nymph Menakā. She was born and left in a forest, where she was nourished by birds until found by the sage Kaṇva. She was brought up by this sage in his hermitage as his daughter, and is

often called his daughter. The loves, marriage, separation, and re-union of Śakuntalā and King Duṣyanta are the subject of the celebrated drama *Śakuntalā*. She was mother of Bharata, the head of a long race of kings, who has given his name to India (Bhāratavarṣa), and the wars of whose descendants are sung in the *Mahābhārata*. The story of the loves of Dusyanta and Śakuntalā is, that while she was living in the hermitage of Kaṇva she was seen in the forest by King Dusyanta, who fell in love with her. He induced her to contact with him a Gandharva marriage, that is, a simple declaration of mutual acceptance. On leaving her to return to his city, he gave her a ring as a pledge of his love. When the nymph went back to the hermitage, she was so engrossed with thoughts of her husband that she heeded not the approach of the sage Durvāsas, who had come to visit Kanva, so that choleric saint cursed her to be forgetton by her beloved. He afterwards relented, and promised that the curse should be removed as soon as Dusyanta should see the ring. Śakuntalā, finding herself with child, set off to her husband; but on her way she bathed in a sacred pool, and there lost the ring. On reaching the palace, the king did not recognise her and would not own her, so she was taken by her mother to the forest, where she gave birth to Bharata. Then it happened that a fisherman caught a large fish and in it found a ring which he carried to Dusyanta. The king recognised his own ring, and he soon afterwards accepted Śakuntalā and her son Bharata. Kālidāsa's drama of *Śakuntalā* was the first translation made from Sanskṛt into English. It excited great curiosity and gained much admiration when it appeared. There are several recensions of the text extant. The text has been often printed, and there are many translations into the languages of Europe Professor Williams has published a beautifully illustrated translation.

ŚĀLAGRĀMA. A stone held sacred and worshipped by the Vaiṣṇavas, because its spirals are supposed to contain or to be typical of Viṣṇu. It is an ammonite found in the river Gaṇḍak, and is valued more or less highly according to the number of its spirals and perforations.

ŚĀLIVĀHANA. A celebrated king of the south of India, who was the enemy of Vikramāditya, and whose era, the Śaka, dates from AD 78. His capital was Pratisṭhāna on the Godāvarī. He was killed

in battle at Kārūr.

ŚĀLVA. Name of a country in the west of India, or Rājasthān; also the name of its king.

ŚALYA King of the Madras, and brother of Mādrī, second wife of Pāṇḍu. In the great war he left the side of the Pāṇḍavas and went over to the Kauravas. He acted as charioteer of Karna in the great battle. At the death of Karna he succeeded him as general, and commanded the army on the last day of the battle, when he was slain by Yudhiṣṭhira.

SAṀAVAT, SAṀVATSARA. 'Year.' The era of Vikramāditya, dating from 57 BC.

ŚĀMAVEDA. The third Veda. (*see* Veda)

SĀMAVIDHĀNA BRĀHMAṆA. The third *Brāhmaṇa* of the *Sāmaveda*. It has been edited and translated by Burnell.

SĀMAYACĀRIKA SŪTRAS. Rules for the usages and practices of everyday life. (*see* Sūtras)

ŚĀMBA. A son of Kṛṣṇa by Jāmbavatī, but the *Linga Purāṇa* names Rukminī as his mother. At the *svayaṁvara* of Draupadī he carried off that princess, but he was pursued by Duryodhana and his friends and made prisoner. Balarāma undertook to obtain his release, and when that hero thrust his ploughshare under the ramparts of Hastināpura and threatened it with ruin, the Kauravas gave up their prisoner and Balarāma took him to Dvārakā. There he lived a dissolute life and scoffed at sacred things. The devotions of the three great sages Viśvāmitra, Durvāsas, and Nārada, excited the ridicule of Śāmba and his boon companions. They dressed Śāmba up to represent a woman with child and took him to the sages, inquiring whether he would give birth to a boy or a girl. The sage answered, "This is not a woman, but the son of Kṛṣṇa, and he shall bring forth an iron club which shall destroy the whole race of Yadu, . . . and you and all your people shall perish by that club." Śāmba accordingly brought forth an iron club, which Ugrasena caused to be pounded and cast into the sea. These ashes produced rushes, and the rushes when gathered turned into clubs, or into reeds which were used as swords. One piece could not be crushed. This was subsequently found in the belly of a fish, and was used to tip an arrow, which arrow was used by the hunter Jaras, who with it unintentionally

killed Kṛsna. Under the curse of Durvāsas, Śāmba became a leper and retired to the Panjāb, where by fasting, penance, and prayer he obtained the favour of Sūrya (the sun), and was cured of his leprosy. He built a temple to the sun on the banks of the Candrabhāgā (Cināb), and introduced the worship of that luminary

ŚĀMBA-PURĀṆA. (*see* Purāna)

ŚAMBARA. In the Vedas, a demon, also called a *dasyu*, who fought against King Divodāsa, but was defeated and had his many castles destroyed by Indra. He appears to be a mythical personification of drought, of a kindred character to Vṛtra, or identical with him. In the Purānas a *daitya* who carried off Pradyumna and threw him into the sea, but was subsequently slain by him. (*see* Pradyumna) He was also employed by Hiranyakaśipu to destroy Prahlāda.

ŚAMBHU. A name of Śiva; also one of the Rudras.

ŚAMBŪKA. A śūdra, mentioned in the *Raghuvamśā*, who performed religious austerities and penances improper for a man of his caste, and was consequently killed by Rāmacandra.

SAṀHITĀ. That portion of a Veda which comprises the hymns. (*see* Veda)

SAṀHITOPANIṢAD. The eighth *Brāhmana* of the *Sāmaveda*. The text with a commentary has been published by Burnell.

SAṀJÑĀ. 'Conscience.' According to the Purāṇas, she was daughter of Viśvakarmā and wife of the sun. She had three children by him, the Manu Vaivasvata, Yama, and Yamī (goddess of the Yamunā river). "Unable to endure the fervours of her lord, Saṁjñā gave him Chāyā (shade) as his handmaid, and repaired to the forests to practise devout exercises." The sun beheld her engaged in austerities in the form of a mare, and he approached her as a horse. Hence, sprang the two Aśvins and Revanta Sūrya then took Saṁjñā back to his own dwelling, but his effulgence was still so overpowering, that her father, Viśvakarmā, placed the sun upon his lathe, and cut away an eighth part of his brilliancy. She is also call Dyumayī, 'the brilliant', and Mahāvīryā, 'the very powerful'.

ŚAMĪ. The *Acacia suma*, the wood of which is used for obtaining

fire by friction. So Agni, or fire, is called Śamīgarbha, 'having the Śamī for its womb' It is sometimes personified and worshipped as a goddess, Śamīdevī

SĀṀKHYA. A school of philosophy. (*see* Darśana)

SĀṂKHYA-DARŚANA. Kapila's aphorisms on the Sāmkhya philosophy. They have been printed

SĀṀKHYA-KĀRIKĀ. A work on the Sāmkhya philosophy, written by Īśvara Kṛsna; translated by Colebrooke and Wilson.

SĀMKHYA-PRAVACANA. A textbook of the Sāmkhya philosophy, said to have been written by Kapila himself Printed in the *Bibliotheca Indica.*

SĀṀKHYA-SĀRA. A work on the Sāmkhya philosophy by Vijnāna Bhiksu. Edited by Hall in the *Bibliotheca Indica*

SAṀNYĀSĪ. A brāhmaṇa in the fourth and last stage of his religious life. (*see* Brāhmaṇa) In the present-day the term has a wider meaning, and is applied to various kinds of religious mendicants who wander about and subsist upon alms, most of them in filthy condition and with very scanty clothing. They are generally devotees of Śiva.

SAMPĀTI. A mythical bird who appears in the *Rāmāyaṇa* as son of Viṣṇu's bird Garuda, and brother of Jaṭāyus. According to another account he was son of Aruṇa and Śyenī. He was the ally of Rāma.

ŚAṀVARAṆA. Son of Ṛksa, fourth in descent from Iksvāku, and father of Kuru. According to the *Mahābhārata* he was driven from Hastināpura by the Pāñcālas, who forced to take refuge among the thickets of the Indus. When the sage Vasiṣṭha joined his people and became the Rājā's family priest, they recovered their country under Kuru.

SAṀVARTA. Writer of a Dharmaśāstra or code of law bearing his name.

ŚANAIŚCARA. 'Slow-moving ' A name of Śani or Saturn.

SANAKA, SANANDA, SANĀTANA, SANATKUMĀRA. The four Kumāras or mind-born sons of Brahmā. Some specify seven Sanatkumāra (or Sanatsujāta) was the most prominent of them. They are also called by the patronymic Vaidhātra. (*see* Kumāra)

SANATKUMĀRA PURĀNA. (*see* Purāna)

SANDHYĀ. 'Twilight ' It is personified as the daughter of Brahmā and wife of Śiva In the *Śiva Purāna* it is related that Brahmā having attempted to do violence to his daughter, she changed herself into a deer. Brahmā then assumed the form of a stag and pursued her through the sky Śiva saw this, and shot an arrow which cut off the head of the stag Brahmā then reassumed his own form and paid homage to Śiva The arrow remains in the sky in the sixth lunar mansion, called Ārdrā, and the stag's head remains in the fifth mansion, Mṛgaśiras

SANDHYĀ-BALA. 'Strong in twilight ' *Rākṣasas* and other demons, supposed to be most powerful at twilight.

ŚĀṆDILYA. A descendant of Śandila. A particular sage who was connected with the *Chāndogya Upanisad*; one who wrote a book of *sutras*, one who wrote upon law, and one who was the author of the *Bhāgavata* heresy: two or more of these may be one and the same person. The *sūtras* or aphorisms have been published in the *Bibliotheca Indica.*

SĀNDĪPANI. A master-at-arms who gave instruction to Balarāma and Kṛsna.

SANDRACOTTUS. (*see* Candragupta)

SANGĪTA-RATNĀKARA. A work on singing, dancing, and pantomime, written by Śārngī Deva.

ŚANI The planet Saturn. The regent of that planet, represented as a black man in black garments. Śani was a son of the sun and Chāyā, but another statement is that he was the offspring of Balarāma and Revatī. He is also known as Āra, Kona, and Kroda (*cf.* *Κρόνος*) and by the patronymic Śaura. His influence is evil, hence, he is called Krūradṛś and Krūralocana, 'the evil-eyed one' He is also Manda, 'the slow'; Pangu, 'the lame'; Sanaiścara, 'slow-moving'; Saptārcī, 'seven-rayed'; and Asita, 'the dark'.

SAÑJAYA. (1) The charioteer of Dhṛtarāstra. He was minister also, and went as ambassador to the Pāndavas before the great war broke out. He is represented as reciting to Dhṛtarāstra the *Bhagavad Gītā*. His patronymic is Gāvalgani. son of Gavalgaṇa. (2) A King of Ujjayinī and father of Vāsavadattā.

ŚANKARA. 'Auspicious.' A name of Śiva in his creative character or as chief of the Rudras.

ŚAṄKARĀCĀRYA. (Śankara+ācārya) The great religious reformer and teacher of the Vedānta philosophy, who lived in the eighth or ninth century. He was a native of Kerala or Malabar, and lived a very erratic life, disputing with heretics and popularising the Vedānta philosophy by his preaching and writing wherever he went. His travels extended as far as Kaśmīr, and he died at Kedāranāth in the Himālayas at the early age of thirty-two. His learning and sanctity were held in such high estimation and reverence, that he was looked upon as an incarnation of Śiva, and was believed to have the power of working miracles. The god Śiva was the special object of his worship, and he was the founder of the great sect of Smārtava brāhmanas, who are very numerous and powerful in the south. He established several *maths* or monasteries for the teaching and preservation of his doctrines. Some of these still remain. The chief one is at Śṛngagiri or Śṛngeri, on the edge of the Western Ghāṭs in the Mysore, and it has the supreme control of the Smārtava sect. The writings attributed to him are very numerous; chief among them are his *bhāṣyas* or commentaries on the *sūtras* or aphorisms of Vyāsa, a commentary on the *Bhagavad Gītā*, some commentaries on the Upaniṣads, and the *Ānandalaharī*, a hymn in praise of Pārvatī, the consort of Śiva.

ŚAṄKARA-VIJAYA. 'The triumph of Śankara.' A biography of Śankarācārya relating his controversies with heretical sects and his refutation of their doctrines and superstitions. There is more than one work bearing this name; one by Ānanda Giri, which is published in the *Bibliotheca Indica*; another by Mādhavācārya; the latter is distinguished as the Sanksepa *Śankara-vijaya*. The work of Ānanda Giri has been critically examined by Kāśināth Trimbak Telang in the *Indian Antiquary*, vol V.

SAṄKRṢAṆA. A name of Balarāma.

ŚAṄKHA. Writer of a Dharmaśāstra or law-book bearing his name. He is often coupled with Likhita, and the two seem to have worked together.

SĀNKHĀYANA. (1) Name of a writer who was the author of the *Sānkhāyana Brāhmana* of the *Ṛgveda*, and of certain Śrauta-

sūtras also called by his name (2) He is the oldest known writer on the Ars Erotica, and is author of the work called Sānkhāyana *Kāmasūtra*.

ŚĀNTĀ. Daughter of Daśaratha, son of Aja, but adopted by Lomapāda or Romapāda, king of Anga. She was married to Ṛsya-śṛnga.

ŚĀNTANU. A king of the Lunar race, son of Pratīpa, father of Bhīsma, and in a way the grandfather of Dhṛtarāstra and Pāṇdu Regarding him it is said, "Every decrepit man whom he touches with his hands becomes young." (*see* Mahābhārata) He was called Satyavāc, 'truth-speaker', and was remarkable for his "devotion and charity, modesty, constancy, and resolution".

ŚĀNTI-ŚATAKA. A century of verses on peace of mind. A poem of repute written by Śrī Śihlana.

SAPTARṢI. (Sapta-ṛsi). The seven great *ṛsis*. (*see* Ṛsi)

SAPTAŚATI. A poem of 700 verses on the triumphs of Durgā It is also called *Devīmāhātmya*.

SAPTA-SINDHAVA. 'The seven rivers.' The term frequently occurs in the Vedas, and has been widely known and somewhat differently applied. It was apparently known to the Romans in the days of Augustus, for Virgil says —

> "Ceu septem surgens sedatis amnibus altus
> Per tacitum Ganges." — *Eneid,* IX.30.

They appear in Zend as the Hapta-heando, and the early Muhammadan travellers have translated the term. But their Saba' Sīn, 'seven rivers', according to Bīrūnī, applies to the rivers which flow northwards from the mountains of the Hindu Koh, and "uniting near Turmuz, form the river of Balkh (the Oxus)" The hymn in which the names of the rivers have been given has the following description: "Each set of seven (streams) has followed a threefold course. The Sindhu surpasses the other rivers in impetuosity. . . . Receive favourably this my hymn, O Gaṅgā, Yamunā, Sarasvatī, Śutudri, Paruṣni; hear, O Marudvṛdhā, with the Asiknī and Vitastā, and thou, Ārjīkīyā, with the Suṣomā. Unite first in thy course with the Tristāmā, the Susartū, the Rasā, and the Svetī; thou meetest with the Gomatī, and the Krumu with the Kubhā and the Mehatnū." According to this, the

"seven rivers" are—(1) Gangā (Ganges); (2) Yamunā (Jumnā); (3) Sarasvatī (Sarsuti); (4) Śutudri (Satlej); (5) Parusnı; (6) Marudvṛdhā; (7) Ārjīkīyā (the Vipāśā, Hyphasis, Byās) Wılson says "the Paruṣni is identified wıth the Irāvatī" (Hydraotes, Rāvī), but in this hymn it is the Marudvṛdhā whıch would seem to be the Irāvatī, because it ıs said to unite with the Asıknī (Akesines, Candrabhāgā, Cināb) and the Vitastā (Hydaspes or Jhelam). This would leave the Parusni unsettled The other names, with the exception of the Gomatī (Gūmtī), are not ıdentified Susomā has been saıd to be the Sindhu, but in this hymn the Sindhu is clearly distinct. In the *Mahābhārata* the seven rivers are named in one place Vaśvokasārā, Nalinī, Pāvanī, Gangā, Sītā, Sindhu, and Jambūnadī; and in another, Gangā, Yamunā, Plakṣagā, Rathasthā, Saryu (Sarju), Gomatī and Gandakī (Gandak). In the *Rāmāyaṇa* and the Purānas the seven rıvers are the seven streams into which the Ganges divıded after fallıng from the brow of Śiva, the Nalinī, Hlādınī, and Pāvanī goıng east, the Caksu, Sītā, and Sindhu to the west, while the Ganges proper, the Bhāgīrathī flowed to the south. The term ıs also used for the seven great oceans of the world, and for the country of the seven rivers.

SAPTAVADHRI. A Vedic *ṛsi*. In a hymn he says, "Aśvıns, by your devices under the wickerwork for the liberatıon of the terrified, imploring *ṛsi* Saptavadhri." Concerning this the following old story is told. Saptavadhri had seven brothers who determined to prevent his having intercourse with his wife. So they shut hım up every night in a large basket, which they locked and sealed, and in the morning they let him out. He prayed to the Aśvıns, who enabled him to get out of hıs cage during the night and to return to it at daybreak.

ŚARABHA. (1) A fabulous animal represented as having eight legs and as dwelling in the Himālayas. It is called also Utpādaka and Kuñjarārāti. (2) One of Rāma's monkey allies.

ŚARABHAṄGA. A hermit visited by Rāma and Sītā in the Daṇḍaka forest. When he had seen Rāma he declared that his desire had been granted, and that he would depart to the highest heaven. He prepared a fire and entered it. His body was consumed, but there came forth from the fire a beautiful youth, and in this form Śarabhaṅga departed to heaven.

ŚĀRADĀ-TILAKA. (1) A mystic poem by Laksmaṇa. (2) A dramatic monologue by Śankara, not earlier than the twelfth century. (3) Name of a Tantra.

ŚARADVAT. A *ṛsi* said to be the father of Kṛpā. He is also called Gautama. (*see* Kṛpā)

SARAMĀ. (1) In the *Ṛgveda* the dog of Indra and mother of the two dogs called, after their mother, Sārameyas, who each had four eyes, and were the watchdogs of Yama. Saramā is said to have pursued and recovered the cows stolen by the Panis, a myth which has been supposed to mean that Saramā is the same as Usas, the dawn, and that the cows represent the rays of the sun carried away by night (2) The wife of Vibhīṣana, who attended upon Sītā, and showed her great kindness when she was in captivity with Rāvana. (3) In the *Bhāgavata Purāna*, Saramā is one of the daughters of Daksa, and the mother of wild animals

SĀRAMEYAS. The two children of Saramā, Indra's watchdog, they were the watchdogs of Yama, and each had four eyes They have been compared with the Greek Hermes.

SARAṆYŪ. 'The fleet runner.' A daughter of Tvastṛ. She has been identified with the Greek Erinnys The beginning of this myth is in a hymn of the *Ṛgveda*, which says — "(1) Tvastṛ makes a wedding for his daughter. (Hearing) this, the whole world assembles. The mother of Yama, the wedded wife of the great Vivasvat (the sun), disappeared. (2) They concealed the immortal (bride) from mortals. Making (another) of like appearance, they gave her to Vivasvat. Saranyū bore the two Aśvins, and when she had done so she deserted the two twins." In the *Nirukta* the story is expanded as follows: "Saranyū, the daughter of Tvaṣtṛ, bore twins to Vivasvat, the son of Aditi. She then substitued for herself another female of similar appearance, and fled in the form of a mare. Vivasvat in like manner assumed the shape of a horse and followed her. From their intercourse sprang two Aśvins, while Manu was the offspring of Savarṇā (or the female of like appearance)." The *Bṛhaddevatā* has another version of the same story: "Tvastṛ had twin children, (a daughter) Saranyū and (a son) Triśiras. He gave Saraṇyū in marriage to Vivasvat, to whom she bore Yama and Yamī, who also were twins Creating a female like herself without her husband's knowledge, and making the

twins over in charge to her, Saranyū took the form of a mare and departed. Vivasvat, in ignorance, begot on the female who was left Manu, a royal *ṛsi*, who resembled his father in glory; but discovering that the real Saranyū, Tvaṣṭṛ's daughter, had gone away, Vivasvat followed her quickly, taking the shape of a horse of the same species as she. Recognising him in that form, she approached him with the desire of sexual connection, which he gratified. In their haste his seed fell on the ground, and she, being desirous of offspring, smelled it. From this act sprang the two Kumāras (youths), Nāsatya and Dasra, who were lauded as Aśvins (sprung from a horse)." — *Muir's Texts*,V. 227. *see* the Purānic version under "Samjña"

SĀRASVATA. (1) In the *Mahābhārata* the *ṛsi* Sārasvata is represented as being the son of the personified river Sarasvatī. In a time of great drought he was fed with fish by his mother, and so was enabled to keep up his knowledge of the Vedas, while other brāhmaṇas were reduced to such straits for the means of subsistence that study was neglected and the Vedas were lost. When the drought was over, the brāhmaṇas flocked to him for instruction, and 60,000 acquired a knowledge of the Vedas from him. "This legend," says Wilson, "appears to indicate the revival, or, more probably, the introduction of the Hindu ritual by the race of brāhmaṇas, or the people called Sārasvata", who dwelt near the Sarasvatī river. Sārasvata brāhmanas still dwell in the Panjāb, and are met with in many other parts. (2) The country about the Sarasvatī river. (3) A great national division of the brāhmaṇa caste.

SARASVATĪ. 'Watery, elegant.' In theVedas, Sarasvatī is primarily a river, but is celebrated in the hymns both as a river and a deity. The Sarasvatī river was one boundary of Brahmāvartta, the home of the early Āryans, and was to them, in all likelihood, a sacred river, as the Ganges has long been to their descendants. As a river goddess, Sarasvatī is lauded for the fertilising and purifying powers of her waters, and as the bestower of fertility, fatness, and wealth. Her position as Vāc, the goddess of speech, finds no mention in the *Ṛgveda*, but is recognised by the *Brāhmaṇas* and the *Mahābhārata*. Dr. Muir endeavours to account for her acquisition of this character. He say,"When once the river had

acquired a divine character, it was quite natural that she should be regarded as the patroness of the ceremonies which were celebrated on the margin of her holy waters, and that her direction and blessing should be invoked as essential to their proper performance and success. The connection into which she was thus brought with sacred rites may have led to the further step of imagining her to have an influence on the composition of the hymns which formed so important a part of the proceedings, and of identifying her with Vāc, the goddess of speech." In later times Sarasvatī is the wife of Brahmā, the goddess of speech and learning, inventress of the Sanskṛt language and Devanāgarī letters, and patroness of the arts and sciences. "She is represented as of a white colour, without any superfluity of limbs, and not unfrequently of a graceful figure, wearing a slender crescent on her brow and sitting on a lotus" — *Wilson.* The same authority states that "the Vaiṣṇavas of Bengal have a popular legend that she was the wife of Visnu, as were also Laksmī and Gangā. The ladies disagreed; Sarasvatī like the other prototype of learned ladies, Minerva, being something of a termagant, and Viṣṇu finding that one wife was as much as he could manage, transferred Sarasvatī to Brahmā and Gangā to Śiva, and contented himself with Lakṣmī alone. (*see* Vāc) Other names of Sarasvatī are Bhāratī, Brāhmī, Pūtkārī, Śāradā, Vāgīśvarī. The river is now called Sarsuti. It falls from the Himālayas and is lost in the sands of the desert. In ancient times it flowed on to the sea. A passage in the *Ṛgveda* says of it, "She who goes on pure from the mountains as far as the sea" — *Max Müller, Veda*, 45. According to the *Mahābhārata* it was dried up by the curse of the sage Utathya (q.v.). (*see* Sapta-sindhava)

SARASVATĪ KAṆTHĀBHARAṆA. A treatise on poetical and rhetorical composition generally ascribed to Bhoja Rāja

SARAYU. The Sarju river or Gogra.

SARMIṢṬHĀ. Daughter of Vṛṣaparvan the *dānava*, second wife of Yayāti and mother of Purū. (*see* Devayānī)

ŚĀRṄGA. The bow of Kṛsna.

SARVA, ŚARVA. A Vedic deity; the destroyer Afterwards a name of Śiva and of one of the Rudras. (*see* Rudra).

SARVA-DARŚANA SAṀGRAHA. A work by Mādhavācārya which

gives an account of the Darśanas or schools of philosophy, whether orthodox or heretical. It has been printed.

ŚARVARĪ. A woman of low caste, who was very devout and looked for the coming of Rāma until she had grown old. In reward of her piety a sage raised her from her low caste, and when she had seen Rāma she burnt herself on a funeral pile. She ascended from the pile in a chariot to the heaven of Visnu.

SARVASĀRA. Name of an Upaniṣad.

ŚAŚĀDA. 'Hare-eater.' A name given to Vikuksi (q.v.)

ŚAŚĪ, ŚAŚIN. The moon, so-called from the marks on the moon being considered to resemble hare (*śaśa*)

ŚĀSTRA. 'A rule, book, treatise.' Any book of divine or recognised authority, but more especially the law-books.

ŚATADHANU. A king who had a virtuous and discreet wife named Śaibyā. They were both worshippers of Visṇu. One day they met a heretic, with whom Śatadhanu conversed; but the wife "turṇed away from him and cast her eyes up to the sun." After a time Satadhanu died and his wife ascended his funeral pile. The wife was born again as a princess with a knowledge of her previous existence, but the husband received the form of a dog. Ṣhe recognised him in this form and placed the bridal garland on his neck. Then she reminded him of his previous existence and of the fault which had caused his degradation. He was greatly humiliated and died from a broken spirit. After that, he was born successively as a jackal, a wolf, a crow, and a peacock. In each form his wife recognised him, reminded him of his sin, and urged him to make efforts for restoration to his former dignity. At length "he was born as the son of a person of distinction", and Śaibyā then elected him as her bridegroom; and having "again invested him with the character of her husband, they lived happily together". When he died she again followed him in death, and both "ascended beyond the sphere of Indra to the regions where all desires are for ever gratified". "The legend," says Wilson,"is peculiar to the *Viṣṇu Purāṇa*, although the doctrine it inculcates is to be found elsewhere.

ŚATADHANVAN, ŚATADHANUS. 'Having a hundred bows.' A Yādava and son of Hṛdika. He killed Satrājit, father of Satya-

bhāmā, the wife of Kṛṣna, in his sleep, and was himself killed in revenge by Kṛṣṇa, who struck off his head with his discus.

ŚATADRU. 'Flowing in a hundred (channels)' The name of the river Sutlej, the Zaradrus of Ptolemy, the Hesudrus of Pliny.

ŚATAGHNĪ. 'Slaying hundreds.' A missile weapon used by Kṛṣṇa It is described in the *Mahābhārata* as a stone set round with iron spikes, but many have supposed it to be a rocket or other fiery weapon.

ŚATAPATHA BRĀHMAṆA. A celebrated *Brāhmaṇa* attached to the White *Yajurveda*, and ascribed to the *ṛsi* Yājñavalkya. It is found in two *śākhās*, the Mādhyandina and the Kāṇva. This is the most complete and systematic as well as the most important of all the *Brāhmanas*. It has been edited by Weber

ŚATARŪPĀ. 'The hundred-formed.' The first woman According to one account she was the daughter of Brahmā, and from their incestuous intercourse the first Manu, named Svāyambhuva, was born. Another account makes her the wife, not the mother, of Manu. The account given by Manu is that Brahmā divided himself into two parts, male and female, and from them sprang Manu. She is also called Sāvitrī. (*see* Virāj and Brahmā)

ŚĀTĀTAPA. An old writer on law.

SĀTAVĀHANA. A name by which Śālivāhana is sometimes called.

SATĪ. A daughter of Dakṣa and wife of Rudra, i.e., Śiva. The *Visnu Purāna* states that she "abandoned her body in consequence of the anger of Dakṣa. She then became the daughter of Himavat Menā; and the divine Bhava again married Umā, who was identical with his (Śiva's) former spouse." The authorities generally agree that she died or killed herself in consequence of the quarrel between her husband and father; and the Kāsī Khaṇḍa, a modern work, represents that she entered the fire and became a Satī. (*see* Pīṭhasthāna)

ṢAṬPURA. 'The sixfold city', or 'the six cities' granted by Brahmā to the *asuras*, and of which Nikumbha was king. It was taken by Kṛṣna and given to Brahmādatta, a brāhmaa. — *Harivamśa*.

SATRĀJIT, SATRĀJITA. Son of Nighna In return for praise rendered to the sun he beheld the luminary in his proper form,

and received from him the wonderful *śyamantaka* gem. He lost the gem, but it was recovered and restored to him by Kṛsna. In return he presented Kṛsna with his daughter Satyabhāmā to wife. There had been many suitors for this lady's hand, and one of them, named Śatyadhanvan, in revenge for her loss, killed Satrājit and carried off the gem, but he was afterwards killed by Kṛsna.

ŚATRUGHNA. 'Foe destroyer.' Twin-brother of Laksmaṇa and half-brother of Rāma, in whom an eighth part of the divinity of Viṣnu was incarnate. His wife was Śrutakīrttı, cousin of Sītā. He fought on the side of Rāma and killed the *rākṣasa* chief Lavana. (*see* Daśaratha and Rāma)

SATYABHĀMĀ. Daughter of Satrājita and one of the four chief wives of Kṛsna. She had ten sons, Bhānu, Subhānu, Svarbhānu, Prabhānu, Bhānumat, Candrabhānu, Bṛhadbhānu, Atibhānu, Śrībhānu, and Pratibhānu. Kṛṣṇa took her with him to Indra's heaven, and she induced him to bring away the *pārijāta* tree

SATYADHṚTI. Son of Śaradvat and grandson of the sage Gautama. According to the *Visnu Purāṇa* he was father by the nymph Urvaśī of Kṛpa and Kṛpī.

SĀTYAKI. A kinsman of Kṛsna, who fought on the side of the Pāṇdavas, and was Kṛṣṇa's charioteer. He assassinated Kṛta-varma in a drinking bout at Dvārakā, and was himself cut down by the friends of his victim. He is also called Dāruka and Yuyudhāna; and Śaineya from his father, Śini.

SATYA-LOKA. (*see* Loka)

SATYAVĀN. (*see* Sāvitrī)

SATYAVATĪ. (1) Daughter of Uparicara, king of Cedi, by an apsaras named Adrikā, who was condemned to live on earth in the form of a fish. She was mother of Vyāsa by the *ṛsi* Parāśara, and she was also wife of King Śāntanu, mother of Vicitravīrya and Citrāṅgadā, and grandmother of the Kauravas and Pāṇdavas, the rivals in the great war. The sage Parāśara met her as she was crossing the river Yamunā when she was quite a girl, and the offspring of their illicit intercourse was brought forth on an island (*dvīpa*) in that river, and was hence called Dvaipāyana. (*see* Vyāsa) She was also called Gandhakālī, Gandhavatī, and Kālāngnī;

and as her mother lived in the form of a fish, she is called Dāsanandinī, Dāseyī, Jhajhodarī, and Matsyodarī, 'fish-born'. (2) A daughter of King Gādhi, wife of the brāhmaṇa Ṛcīka, mother of Jamadagni and grandmother of Paraśurāma. She was of the Kuśika race, and is said to have been transformed into the Kauśikī river. (*see* Ṛcīka and Viśvāmitra)

SATYAVRATA. (1) Name of the seventh Manu. (*see* Manu) (2) A king of the Solar race, descended from Iksvāku He was father of Hariścandra, and is also named Vedhas and Triśaṅku. According to the *Rāmāyana* he was a pious king, and was desirous of performing a sacrifice in virtue of which he might ascend bodily to heaven. Vasistha, his priest, declined to perform it, declaring it impossible He then applied to Vasistha's sons, and they condemned him to become a cāndāla for his presumption. In his distress and degradation he applied to Viśvāmitra, who promised to raise him in that form to heaven, Viśvāmitra's intended sacrifice was strongly resisted by the sons of Vasiṣtha, but he reduced them to ashes, and condemned them to be born again as outcasts for seven hundred births. The wrathful sage bore down all other opposition, and Triśanku ascended to heaven. Here his entry was opposed by Indra and the gods, but Viśvāmitra in a fury declared that he would create "another Indra, or the world should have no Indra at all". The gods were obliged to yield, and it was agreed that Triśanku, an immortal, should hang with his head downwards, and shine among some stars newly called into being by Viśvāmitra.

The *Visnu Purāna* gives a more simple version. While Satyavrata was a cāṇḍāla, and the famine was raging, he supported Viśvāmitra's family by hanging deer's flesh on a tree on the bank of the Ganges, so that they might obtain food without the degradation of receiving it from a cāṇdāla: for this charity Viśvāmitra raised him to heaven.

The story is differently told in the *Harivaṁśa*. Satyavrata or Triśanku, when a prince, attempted to carry off the wife of a citizen, in consequence of which his father drove him from home, nor did Vasiṣṭha, the family priest, endeavour to soften the father's decision. The period of his exile was a time of famine, and he greatly succoured the wife and family of Viśvāmitra, who were

in deep distress while the sage was absent far away He completed his twelve years' exile and penance, and being hungry one day, and having no flesh to eat, he killed Vasiṣṭha's wondrous cow, the Kāmadhenu, and ate thereof himself, and gave some to the sons of Viśvāmitra. In his rage Vasiṣṭha gave him the name Triśanku, as being guilty of three great sins. Viśvāmitra was gratified by the assistance which Satyavrata had rendered to his family; "he installed him in his father's kingdom, . . . and, in spite of the resistance of the gods and of Vasiṣṭha, exalted the king alive to heaven"

ŚĀṬYĀYANA. Name of a brāhmaṇa.

SATYA-YAUVANA. A certain Vidyādhara.

SAUBHA. A magical city, apparently first mentioned in the *Yajurveda*. An aerial city belonging to Hariścandra, and according to popular belief still visible occasionally It is called also Khapura, Pratimārgaka, and Tranga. In the *Mahābhārata* an aerial or self-supporting city belonging to the *daityas*, on the shore of the ocean, protected by the Śālva king.

SAUBHARI. A devout sage, who, when he was old and emaciated, was inspired with a desire of offspring. He went to King Māndhātṛ, and demanded one of his fifty daughters. Afraid to refuse, and yet unwilling to bestow a daughter upon such a suitor, the king temporised, and endeavoured to evade the request. It was at length settled that, if any one of the daughters should accept him as a bridegroom, the king would consent to the marriage. Saubhari was conducted to the presence of the girls; but on his way he assumed a fair and handsome form, so that all the girls were captivated, and contended with each other as to who should become his wife. It ended by his marrying them all and taking them home. He caused Viśvakarmā to build for each a separate palace, furnished in the most luxurious manner, and surrounded with exquisite gardens, where they lived a most happy life, each one of them having her husband always present with her, and believing that he was devoted to her and her only. By his wives he had a hundred and fifty sons; but as he found his hopes and desires for them to increase and expand, he resolved to devote himself wholly and solely to penance and the worship of Viṣṇu.

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insisted on marrying, although she was warned by a seer that he had only one year to live. When the fatal day arrived, Satyavān went out to cut wood, and she followed him. There he fell, dying, to the earth, and she, as she supported him, saw a figure, who told her that he was Yama, king of the dead, and that he had come for her husband's spirit. Yama carried off the spirit towards the shades, but Sāvitrī followed him. Her devotion pleased Yama, and he offered her any boon except the life of her husband. She extorted three such boons from Yama, but still she followed him, and he was finally constrained to restore her husband to life.

SAVYASĀCIN. 'Who pulls a bow with either hand.' A title of Arjuna.

SĀYAṆA. Sāyanācārya, the celebrated commentator on the *Ṛgveda* "He was brother of Mādhavācārya, the prime minister of Vīra Bukka Rāya, Rājā of Vijayanagara, in the fourteenth century, a munificent patron of Hindu literature. Both the brothers are celebrated as scholars, and many important works are attributed to them; not only scholia on the Samhitās and Brāhmaṇas of the Vedas, but original works on grammar and law; the fact, no doubt, being that they availed themselves of those means which their situation and influence secured them, and employed the most learned brāhmaṇas they could attract to Vijayanagara upon the works which bear their name, and to which they also contributed their own labour and learning; their works were, therefore, compiled under peculiar advantages, and are deservedly held in the highest estimation." — *Wilson.*

ŚEṢA, ŚEṢA-NĀGA. King of the serpent race or Nāgas, and of the infernal regions called *pātāla*. A serpent with a thousand heads which is the couch and canopy of Viṣṇu whilst sleeping during the intervals of creation. Sometimes Śesa is represented as supporting the world, and sometimes as upholding the seven *pātāla*s or hells. Whenever he yawns he causes earthquakes. At the end of each *kalpa* he vomits venomous fire which destroys all creation. When the gods churned the ocean they made use of Śesa as a great rope, which they twisted round the mountain Mandāra, and so used it as a churn. He is represented clothed in purple and wearing a white necklace, holding in one hand a plough and in the other a pestle. He is also called Ananta, 'the endless', as the symbol of

eternity. His wife was named Anantaśīrṣā. He is sometimes distinct from Vāsuki but generally identified with him. In the Purānas he is said to be the son of Kaśyapa and Kadru, and according to some authorities he was incarnate in Balarāma. His hood is called Maṇidvīpa, 'the island of jewels', and his palace Manibhitti, 'jewel-walled', or Maṇimaṇḍapa, 'jewel palace'.

SETU-BANDHA. 'Rāma's bridge.' The line of rocks between the continent and Ceylon called in maps "Adam's bridge". It is also know as Samudrāru There is a poem called *Setubandha* or *Setu-kāvya* on the subject of the building of the bridge by Rāma's allies.

SIDDHAS. A class of semi-divine beings of great purity and holiness, who dwell in the regions of the sky between the earth and the sun. They are said to be 88,000 in number.

SIDDHĀNTA. Any scientific work on astronomy or mathematics.

SIDDHĀNTA KAUMUDĪ. A modern and simplified form of Pānini's Grammar by Bhaṭṭojī Dīksita. It is in print.

SIDDHĀNTAŚIROMAṆI. A work on astronomy by Bhāskarācārya. It has been printed, and has been translated for the *Bibliotheca Indica.*

ŚIKHAṆḌIN, ŚIKHAṆḌINĪ. Śikhaṇdinī is said to have been the daughter of Rājā Drupada, but according to another statement she was one of the two wives whom Bhīsma obtained for his brother Vicitravīrya. "She (the widow) perished in the jungle, but before her death she had been assured by Paraśurāma that she should become a man in a future birth, and cause the death of Bhīṣma, who had been the author of her misfortunes." Accordingly she was born again as Śikhaṇdin, son of Drupada. Bhīsma fell in battle pierced all over by the arrows of Arjuna, but according to this story the fatal shaft came from the hands of Śikhandin. (*see* Ambā)

ŚIKṢĀ. Phonetics; one of the Vedāngas. The science which teaches the proper pronunciation and manner of reciting the Vedas. There are many treatises on this subject.

ŚILPA-ŚĀSTRA. The science of mechanics; it includes architecture. Any book or treatise on this science.

SIṀHALA, SIṀALA-DVĪPA. Ceylon.

SIMHĀSANA DVĀTRIṀSAT. The thirty-two stories told by the images which supported the throne of King Vikramāditya. It is the *Singhāsan Battīsī* in Hindustānī, and is current in most of the languages of India.

SIṀHIKĀ. (1) A daughter of Daksa and wife of Kaśyapa; also a daughter of Kaśyapa and wife of Vipracitti (2) A *rāksasī* who tried to swallow Hanumān and make a meal of him. He allowed her to do so and then rent her body to pieces and departed. Her habit was to seize the shadow of the object she wished to devour and so drag the prey into her jaws.

SINDHU. (1) The river Indus; also the country along that river and the people dwelling in it. From *Sindhu* came the *Hind* of the Arabs, the *Hindoi* or *Indoi* of the Greeks, and our *India.* (2) A river in Mālwa There are others of the name. (*see* Saptasindhava)

ŚIPRĀ. The river on which the city of Ujjayinī stands.

ŚĪRADHVAJA. 'He of the plough-banner.' An epithet for Janaka.

ŚIŚUMĀRA. 'A porpoise.' The planetary sphere, which, as explained by the *Visṇu Purāna*, has the shape of a porpoise, Viṣṇu being seated in its heart, and Dhruva or the pole star in its tail. "As Dhruva revolves, it causes the sun, moon, and other planets to turn round also; and the lunar asterisms follow in its circular path, for all the celestial luminaries are, in fact, bound to the polar star by aerial cords."

ŚIŚUPĀLA. Son of Damaghoṣa, king of Cedi, by Śrutadevā, sister of Vasudeva; he was therefore cousin of Kṛsṇa, but he was Kṛsna's implacable foe, because Kṛsna had carried off Rukmiṇī, his intended wife. He was slain by Kṛsna at the great sacrifice of Yudhisthira in punishment of opprobrious abuse. The *Mahābhārata* states that Śiśupāla was born with three eyes and four arms. His parents were inclined to cast him out, but were warned by a voice not to do so, as his time was not come. It also foretold that his superfluous members should disappear when a certain person took the child into his lap, and that he would eventually die by the hands of that same person. Kṛṣṇa placed the child on his knees and the extra eye and arms disappared; Kṛṣṇa also

killed him. The *Visnu Purāna* contributes an additional legend about him "Śiśupāla was in a former existence the unrighteous but valiant monarch of the *daityas*, Hiranyakaśipu, who was killed by the divine guardian of creation (in the man-lion *avatāra*). He was next the ten-headed (sovereign Rāvana), whose unequalled prowess, strength, and power were overcome by the lord of the three worlds (Rāma). Having been killed by the deity in the form of Rāghava, he had long enjoyed the reward of his virtues in exemption from an embodied state, but had now received birth once more as Śiśupāla, the son of Damaghoṣa, king of Cedi. In this character he renewed with greater inveteracy than ever his hostile hatred towards Pundarīkāksa (Viṣnu), . . . and was in consequence slain by him. But from the circumstance of his thoughts being constantly engrossed by the supreme being, Śiśupāla was united with him after death, . . for the lord bestows a heavenly and exalted station even upon those whom he slays in his displeasure " He was called Śunītha, 'virtuous'.

ŚIŚUPĀLA-BADHA. 'The death of Sīśupāla'; an epic poem by Māgha, in twenty cantos. It has been often printed, and has been translated into French by Fauche.

SĪTĀ. 'A furrow.' In the Veda, Sītā is the furrow, or husbandry personified, and worshipped as a deity presiding over agriculture and fruits In the *Rāmāyana* and later works she is daughter of Janaka, king of Videha, and wife of Rāma. The old Vedic idea still adhered to her, for she sprang from a furrow In the *Rāmāyana* her father Janaka says, "As I was ploughing my field, there sprang from the plough a girl, obtained by me while cleansing my field, and known by name as Sītā (the furrow). This girl sprung from the earth grew up as my daughter." Hence, she is styled Ayonijā, 'not born from the womb'. She is said to have lived before in the *kṛta* age as Vedāvatī, and to be in reality the goddess Lakṣmī in human form, born in the world for bringing about the destruction of Rāvaṇa, the *rāksasa* king of Lankā, who was invulnerable to ordinary means, but doomed to die on account of a woman Sītā became the wife of Rāma, who won her by bending the great bow of Śiva She was his only wife, and was the embodiment of purity, tenderness, and conjugal affection. She

accompanied her husband in his exile, but was carried off from him by Rāvaṇa and kept in his palace at Lankā. There he made many efforts to win her to his will, but she continued firm against all persuasions, threats and terrors, and maintained a dignified serenity throughout. When Rāma had slain the ravisher and recovered his wife, he received her coldly, and refused to take her back, for it was hard to believe it possible that she had retained her honour. She asserted her purity in touching language, and resolved to establish it by the ordeal of fire The pile was raised and she entered the flames in the presence of gods and men, but she remained unhurt, and the god of fire brought her forth and placed her in her husband's arms. Notwithstanding this proof of her innocence, jealous thoughts passed through the mind of Rāma, and after he had ascended his ancestral throne at Ayodhyā, his people blamed him for taking back a wife who had been in the power of a licentious ravisher. So, although she was pregnant, he banished her and sent her to the hermitage of Vālmīki, where she gave birth to twin sons, Kuśa and Lava. There she lived till the boys were about fifteenyearsold. One day they strayed to their father's capital. He recognised and acknowledged them and then recalled Sītā. She returned and publicly declared her innocence. But her heart was deeply wounded. She called upon her mother earth to attest her purity, and it did so. The ground opened, and she was taken back into the source from which she had sprung. Rāma was now disconsolated and resolved to quit this mortal life. (*see* Rāma) Sītā had the appellations of Bhūmijā, Dharaṇīsutā, and Pārthivī, all meaning 'daughter of the earth'.

ŚIVA. The name Śiva is unknown to the Vedas, but Rudra, another name of this deity, and almost equally common, occurs in the Veda both in the singular and plural, and from these the great deity Śiva and his manifestations, the Rudras, have been developed. In the *Ṛgveda* the word Rudra is used for Agni, and the Maruts are called his sons. In other passages he is distinct from Agni. He is lauded as "the lord of songs, the lord of sacrifices, who heals remedies, is brilliant as the sun, the best and most bountiful of gods, who grants prosperity and welfare to horses and sheep, men, women, and cows; the lord of nourishment, who drives away diseases, dispenses remedies, and removes sin; but, on the other

hand he is the wielder of the thunderbolt, the bearer of bow and arrows, and mounted on his chariot is terrible as a wild beast, destructive and fierce." In the *Yajurveda* there is a long prayer called Śatarudriya which is addressed to him and appeals to him under a great variety of epithets. He is "auspicious, not terrible"; "the deliverer, the first divine physician"; he is "blue-necked and red-coloured, who has a thousand eyes and bears a thousand quivers"; and in another hymn he is called "Tryambaka, the sweet-scented increaser of prosperity"; "a medicine for kine and horses, a medicine for men, and a (source of) ease to rams and ewes". In the *Atharvaveda* he is still the protector of cattle, but his character is fiercer. He is "dark, black, destroying, terrible". He is the "fierce god", who is besought to betake himself elsewhere, "and not to assail mankind with consumption, poison, or celestial fire". The Brāhmaṇas tell that when Rudra was born he wept, and his father, Prajāpati, asked the reason, and on being told that he wept because he had not received a name, his father gave him the name of Rudra (from the root *rud* 'weep'). They also relate that at the request of the gods he pierced Prajāpati because of his incestuous intercourse with his daughter In another place he is said to have applied to his father eight successive times for a name, and that he received in succession the names Bhava, Sarva, Paśupati, Ugradeva, Mahādeva, Rudra, Īśāna, and Aśani. In the Upanisads his character is further developed. He declares to the inquiring gods, "I alone was before (all things), and I exist and I shall be. No other transcends me. I am eternal and not eternal, discernible and undiscernible, I am Brahma and I am not Brahma." Again it is said, "He is the only Rudra, he is Īśāna, he is divine, he is Maheśvara, he is Mahādeva." "There is only one Rudra, there is no place for a second. He rules this fourth world, controlling and productive; living beings abide with him, united with him. At the time of the end he annihilates all worlds, the protector." "He is without beginning, middle, or end; the one, the pervading, the spiritual and blessed, the wonderful, the consort of Umā, the supreme lord, the three-eyed, the blue-throated, the tranquil . . . He is Brahmā, he is Śiva, he is Indra; he is undecaying, supreme, self-resplendent; he is Viṣṇu, he is breath, he is the spirit, the supreme lord; he is all that hath been or that

shall be, eternal. Knowing him, a man overpasses death There is no other way to liberation". In the *Rāmāyaṇa* Śiva is a great god, but the references to him have more of the idea of a personal god than of a supreme divinity He is represented as fighting with Viṣṇu, and as receiving worship with Brahmā, Viṣṇu, and Indra, but he acknowledges the divinity of Rāma, and holds a less exalted position than Viṣṇu. The *Mahābhārata* also gives Visnu or Kṛṣna the highest honour upon the whole But it has many passages in which Śiva occupies the supreme place, and receives the homage and worship of Viṣṇu and Kṛṣṇa "Mahādeva," it says, "is an all-pervading god yet is nowhere seen; he is the creator and the lord of Brahmā, Visṇu, and Indra, whom the gods, from Brahmā to the Piśācas, worship." The rival claims of Śiva and Visṇu to supremacy are clearly displayed in this poem; and many of those powers and attributes are ascribed to them which were afterwards so widely developed in the Purānas. Attempts also are made to reconcile their conflicting claims by representing Śiva and Visṇu, Śiva and Kṛṣṇa, to be one, or, as it is expressed at a later time in the *Harivamśa*, there is "no difference between Śiva who exists in the form of Visṇu, and Visṇu who exists in the form of Śiva".

The Purānas distinctly assert the supremacy of their particular divinity, whether it be Śiva or whether it be Viṣṇu, and they have developed and amplified the myths and allusions of the older writings into numberless legends and stories for the glorification and honour of their favourite god.

The Rudra of the Vedas has developed in the course of ages into the great and powerful god Śiva, the third deity of the Hindu triad, and the supreme god of his votaries. He is shortly described as the destroying principle, but his powers and attributes are more numerous and much wider. Under the name of Rudra or Mahākāla, he is the great destroying and dissolving power. But destruction in Hindu belief implies reproduction; so as Śiva or Śankara, 'the auspicious', he is the reproductive power which is perpetually restoring that which has been dissolved, and hence he is regarded as Īśvara, the supreme lord, and Mahādeva, the great god. Under this character of restorer he is represented by

his symbol the *linga* or phallus, typical of reproduction; and it is under this form alone, or combined with the *yoni*, or female organ, the representative of his Śakti, or female energy, that he is everywhere worshipped. Thirdly, he is the *mahāyogī*, the great ascetic, in whom is centred the highest perfection of austere penance and abstract meditation, by which the most unlimited powers are attained, marvels and miracles are worked, the highest spiritual knowledge is acquired, and union with the great spirit of the universe is eventually gained. In this character he is the naked ascetic Digambara, 'clothed with the elements', or Dhūrjati, 'loaded with matted hair', and his body smeared with ashes His first or destructive character is sometimes intensified, and he becomes Bhairava, 'the terrible destroyer', who takes a pleasure in destruction. He is also Bhūteśvara, the lord of ghosts and goblins. In these characters he haunts cemeteries and places of cremation, wearing serpents round his head and skulls for a necklace, attended by troops of imps and trampling on rebellious demons. He sometimes indulges in revelry, and, heated with drink, dances furiously with his wife Devī the dance called *tāṇdava*, while troops of drunken imps caper around them. Possessed of so many powers and attributes, he has a great number of names, and is represented under a variety of forms. One authority enumerates a thousand and eight names, but most of these are descriptive epithets, as Trilocana, 'the three-eyed', Nīlakaṇṭha, 'the blue-throated', and Pañcānana, 'the five-faced'. Śiva is a fair man with five faces and four arms. He is commonly represented seated in profound thought, with a third eye in the middle of his forehead, contained in or surmounted by the moon's crescent; his matted locks are gathered up into a coil like a horn, which bears upon it a symbol of the river Ganges, which he caught as it fell from heaven; a necklace of skulls (*muṇdamālā*), hangs round his neck, and serpents twine about his neck as a collar (*nāga-kaunḍala*); his neck is blue from drinking the deadly poison which would have destroyed the world, and in his hand he holds a *triśūla* or trident called Pināka. His garment is the skin of a tiger, a deer, or an elephant, hence, he is called Kṛttivāsas; sometimes he is clothed in a skin and seated upon a tiger-skin, and he holds a deer in his hand. He is generally accompanied by

his bull Nandī. He also carries the bow Ajagava, a drum (*damaru*) in the shape of an hour-glass, the *khatvānga* or club with a skull at the end, or a cord (*pāśa*) for binding refractory offenders. His Pramathas or attendants are numerous, and are imps and demons of various kinds. His third eye has been very destructive. With it he reduced to ashes Kāma, the god of love, for daring to inspire amorous thoughts of his consort Pārvatī while he was engaged in penance; and the gods and all created beings were destroyed by its glance at one of the periodical destructions of the universe. He is represented to have cut off one of the heads of Brahmā for speaking disrespectfully, so that Brahmā has only four heads instead of five Śiva is the great object of worship at Benares under the name of Viśveśvara. His heaven is on Mount Kailāsa.

There are various legends respecting Śiva's garments and weapons. It is said that "he once visited a forest in the form of a religious mendicant and the wives of the *ṛṣis* residing there fell in love with his great beauty, which the *ṛṣis*, perceiving, resented; in order, therefore, to overpower him, they first dug a pit, and by magical arts caused a tiger to rush out of it, which he slew, and taking his skin wore it as a garment; they next caused a deer to spring out upon him, which he took up in his left hand and ever after retained there. They then produced a red-hot iron, but this too he took up and kept in his hand as a weapon. . . . The elephant's skin belonged to an *asura* named Gaya, who acquired such power that he would have conquered the gods, and would have destroyed the *munis* had they not fled to Benares and taken refuge in a temple of Śiva, who then destroyed the *asura*, and ripping up his body, stripped off the (elephant) hide, which he cast over his shoulders for a cloak." — *Williams.*

Other names or epithets of Śiva are Aghora, 'horrible; Babhru, Bhagavat, 'divine';Candraśekhara, 'moon-crested'; Gangādhara, 'bearer of the Ganges'; Girīśa, 'mountain lord'; Hara, 'seizer'; Īśāna, 'ruler'; Jaṭādhara, 'wearing matted hair'; Jala-mūrtti, 'whose form is water'; Kāla, 'time'; Kālañjara; Kapālamālin, 'wearing a garland of skulls'; Mahākāla, 'great time'; Maheśa, 'great lord'; Mṛtyuñjaya, 'vanquisher of death'; Paśupati, 'lord of animals'; Śaṅkara, Śarva, Sadāśiva or Śambhu,

'the auspicious'; Śthānu, 'the firm'; Tryambaka, 'three-eyed'; Ugra, 'fierce'; Virūpākṣa, 'of misformed eyes'; Viśvanātha, 'lord of all'.

ŚIVA PURĀṆA. (*see* Purāna)

ŚIVI. Son of Uśīnara, and king of the country also called Uśīnara, near Gāndhāra. The great charity and devotion of Śivi are extolled in the *Mahābhārata* by the sage Mārkaṇḍeya. Agni having assumed the form of a pigeon, was pursued by Indra in the shape of a falcon. The pigeon took refuge in the bosom of Śivi, and the falcon would accept nothing from Śivi instead of the pigeon but an equal weight of the king's own flesh. Śivi cut a piece of flesh from his right thigh and placed it in the balance, but the bird was the heavier. He cut again and again, and still the pigeon drew the scale, until the king placed his whole body in the balance. This outweighed the pigeon and the falcon flew away On another occasion Viṣṇu went to Śivi in the form of a brāhmana and demanded food, but would accept no food but Śivi's own son Vṛhadgarbha, whom he required Śivi to kill and cook. The king did so, and placed the food before the brāhmana, who then told him to eat it himself. Śivi took up the head and prepared to eat. The brāhmana then stayed his hand, commended his devotion, and restoring the son to life, vanished from sight.

SKAMBHA. 'The supporter.' A name sometimes used in the *Ṛgveda* to designate the Supreme Deity. There is considerable doubt and mystery about both this name and deity. "The meaning of the term," says Goldstucker, "is 'the fulcrum', and it seems to mean the fulcrum of the whole world in all its physical, religious, and other aspects."— *Muir's Texts*, V. 378.

SKANDA. God of war. (*see* Kārttikeya)

SKANDA PURĀṆA. "The Skanda Purāna is that in which the six-faced deity (Skanda) has related the events of the Tatpurusa *kalpa*, enlarged with many tales, and subservient to the duties taught by Maheśvara. It is said to contain 81,800 stanzas: so it is asserted amongst mankind." "It is uniformly agreed," says, Wilson, "that the Skanda Purāna, in a collective form, has no existence; and the fragments, in the shape of Samhitās, Khaṇḍas, and Māhātmyas, which are affirmed in various parts of India to

be portions of the Purāṇa, present a much more formidable mass of stanzas than even the immense number of which it is said to consist. The most celebrated of these portions in Hindusthān is the Kāśī Khaṇḍa, a very minute description of the temples of Śiva in or adjacent to Benares, mixed with directions for worshipping Maheśvara, and a great variety of legends explanatory of its merits and of the holiness of Kāśī Many of them are puerile and uninteresting, but some of them are of a higher character. There is every reason to believe the greater part of the contents of the Kāśī Khaṇḍa anterior to the first attack upon Benares by Mahmūd of Ghazni. The Kāśī Khaṇda alone contains 15,000 stanzas Another considerable work is the Utkala Khanda, giving an account of the holiness of Orissa " A part of this Purāna has been printed at Bombay.

SMĀRTA. Appertaining to the Smṛti. The *Smārta-sūtras*. (*see* Sūtras)

SMṚTI. 'What was remembered.' Inspiration, as distinguished from Śruti, or direct revelation. What has been remembered and handed down by tradition. In its widest application, the term includes the Vedāngas, the Sūtras, the *Rāmāyaṇa*, the *Mahābhārata*, the Purānas, the Dharmaśāstras, especially the works of Manu, Yājñavalkya, and other inspired law-givers, and the Nītiśāstras or ethics, but its ordinary application is to the Dharmaśāstras; as Manu says, "By Śruti is meant the Veda, and by Smṛti the institutes of law", II. 10.

SMṚTI-CANDRIKĀ. A treatise on law, according to the Drāviḍian or Southern school, by Devana Bhaṭṭa.

SOMA. The juice of a milky climbing plant (*Asclepias acida*), extracted and fermented, forming a beverage offered in libations to the deities, and drunk by the brāhmaṇas. Its exhilarating qualities were grateful to the priests, and the gods were represented as being equally found of it. This *soma* juice occupies a large space in the *Ṛgveda*; one Maṇḍala is almost wholly devoted to its praise and uses. It was raised to the position of a deity, and represented to be primeval, all-powerful, healing all diseases, bestower of riches, lord of other gods, and even identified with the Supreme Being. As a personification, Soma was the god who represented and animated the *soma* juice, an Indian Dionysus or Bacchus.

> The simple-minded Arian people, whose whole religion was a worship of the wonderful powers and phenomena of nature, had no sooner perceived that this liquid had power to elevate the spirits and produce a temporary frenzy, under the influence of which the individual was prompted to, and capable of, deeds beyond his natural powers, than they found in it something divine: it was to their apprehension a god, endowing those into whom it entered with godlike powers; the plant which afforded it became to them the king of plants, the process of preparing it was a holy sacrifice; the instruments used therefor were sacred. The high antiquity of this cultus is attested by the references to it found occurring in the Persian Avesta; it seems, however, to have received a new impulse on Indian territory. — *Whitney*

In later times, the name was appropriated to the moon, and some of the qualities of the *soma* juice have been transferred to the luminary, who is Osadhipati, or lord of herbs. So Soma is considered the guardian of sacrifices and penance, asterisms and healing herbs.

In the Purāṇic mythology Soma, as the moon, is commonly said to be the son of the *ṛṣi* Atri by his wife Anasūyā, but the authorities are not agreed. One makes him son of Dharma; another gives his paternity to Prabhākara, of the race of Atri; and he is also said to have been produced from the churning of the ocean in another *manvantara*. In the *Visnu Purāna* he is called "the monarch of Brāhmans"; but the *Bṛhadāranyaka*, an older work, makes him a kṣatriya. He married twenty-seven daughters of the *ṛsi* Daksa, who are really personifications of the twenty-seven lunar asterisms; but keeping up the personality, he paid such attention to Rohiṇī, the fourth of them, that the rest became jealous, and appealed to their father. Daksa's interference was fruitless, and he cursed his son-in-law, so that he remained childless, and became affected with consumption. This moved the pity of his wives, and they interceded with their father for him. He could not recall his curse, but he modified it so that the decay should be periodical, not permanent. Hence, the wane and increase of the moon. He performed the *rājasūya* sacrifice, and became in

consequence so arrogant and licentious that he carried off Tārā, the wife of Bṛhaspati, and refused to give her up either on the entreaties of her husband or at the command of Brahmā This gave rise to a widespread quarrel. The sage Uśanas, out of enmity to Bṛhaspati, sided with Soma, and he was supported by the *dānavas*, the *daityas*, and other foes of the gods Indra and the gods in general sided with Bṛhaspati. There ensued a fierce contest, and "the earth was shaken to her centre". Soma had his body cut in two by Śiva's trident, and hence he is called Bhagnātmā. At length Brahmā interposed and stopped the fight, compelling Soma to restore Tārā to her husband The result of this intrigue was the birth of a child, whom Tārā, after great persuasion, declared to be the son of Soma, and to whom the name of Budha was given: from him the Lunar race sprung.

According to the Purānas, the chariot of Soma has three wheels, and is drawn by ten horses of the whiteness of the jasmine, five on the right half of the yoke, and five on the left.

The moon has many names and descriptive epithets, as Candra, Indu, Śaśī, 'marked like a hare'; Niśākara, 'maker of night'; Naksatranātha, 'lord of the constellations'; Śītamārīci, 'having cool rays'; Sītānśu, 'having white rays'; Mṛgānka, 'marked like a deer'; Śiva-śekhara, 'the crest of Śiva'; Kumudapati, 'lord of the lotus'; Śvetavājī, 'drawn by white horses'.

SOMADEVA BHAṬṬA. The writer or compiler of the collection of stories called *Kathā-sarit-sāgara.*

SOMAKA. Grandfather of Drupada, who transmitted his name to his descendants.

SOMA-LOKA. (*see* Loka)

SOMANĀTHA, SOMEŚVARA. 'Lord of the moon.' The name of a celebrated *liṅgam* or emblem of Śiva at the city of Somnāth-pattan in Gujarat. It was destroyed by Mahmūd of Ghaznī.

SOMAPAS. 'Soma-drinkers.' A class of *pitṛs* or manes who drink the *soma* juice. (*see* Pitṛis)

SOMAVAṀSA. (*see* Candravaṁśa)

ŚRADDHĀ.(1) Faith, personified in the Vedas and lauded in a few hymns. (2) Daughter of the sage Dakṣa, wife of the god Dharma,

and reputed mother of Kāmadeva, the god of love.

ŚRADDHA-DEVA, ŚRĀDDHA-DEVA. Manu is called by the former name in the *Brāhmanas*, and by the latter in the *Mahābhārata*. The latter is commonly applied to Yama.

ŚRAUTA. Belonging to the Śruti. (*see* Śruti and Sūtra)

ŚRAUTA-SŪTRA. (*see* Sūtra and Vedāngas)

ŚRĀVASTĪ. An ancient city which seems to have stood near Faizābād in Oude.

ŚRĪ. 'Fortune, prosperity.' (1) The wife of Visṇu (*see* Lakṣmī) (2) An honorific prefix to the names of gods, kings, heroes, and men and books of high estimation.

ŚRĪ BHĀGAVATA. (*see* Bhāgavata Purāna)

ŚRĪDĀMA CARITRA. A modern drama in five acts by Sāma Rāja Dīkṣita, on the sudden èlevation to affluence of Śrī Dāman, a friend of Kṛsna.It is not a good play, "but there is some vivacity in the thoughts and much melody in the style". — *Wilson.*

ŚRĪDHARA SVĀMĪ. Author of several commentaries of repute on the *Bhagavad Gītā, Visṇu Purāṇa,* &c.

ŚRĪ HARṢA. A great sceptical philosopher, and author of the poem called *Naisadha* or *Naiṣadhīya*. There were several kings of the name.

ŚRĪ HARṢA DEVA. A king who was author of the drama *Ratnāvalī.*

ŚṚṄGA-GIRI. A hill on the edge of the Western Ghāṭs in Mysore, where there is a *maṭh* or monastic establishment of brāhmaṇs, said to have been founded by Śaṅkarācārya.

ŚṚṄGĀRA TILAKA. 'The mark of love.' A work by Rudra Bhaṭṭa on the sentiments and emotions of lovers as exhibited in poetry and the drama.

ŚṚṄGAVERA. The modern Sungroor, a town on the left bank of the Ganges and on the frontier of Kosala and the Bhīl country. The country around was inhabited by Niṣādas or wild tribes, and Guha, the friend of Rāma, was their chief.

ŚRĪ-ŚAILA. The mountain of Śrī, the goddess of fortune. It is a holy place in the Dakhin, near the Kṛṣṇa, and was formerly a

place of great splendour. It retains its sanctity but has lost its grandeur. Also called Śrī-parvata.

ŚRĪVATSA. A particular mark, said to be a curl of hair on the breast of Viṣṇu or Kṛṣṇa, and represented by 

ŚRUTA-BODHA. A work on metres attributed to Kālidāsa It has been edited and translated into French by Lancereau.

ŚRUTAKĪRTTI. Cousin of Sītā and wife of Śatrughna

ŚRUTARṢI. A *Ṛsi* who did not receive the Śruti (revelation) direct, but obtained it at second-hand from the Vedic *ṛsis*

ŚRUTI. 'What was heard.' The revealed word. The *mantras* and *Brāhmanas* of the Vedas are always included in the term, and the Upaniṣads are generally classed with them.

STHALĪ-DEVATAS, DEVATĀS. Gods or goddesses of the soil, local deities.

STHĀNU. A name of Śiva.

STHĀPATYAVEDA. The science of architecture, one of the Upavedas.

STHŪṆĀ, STHUṆĀ-KARṆA. A *yaksa* who is represented in the *Mahābhārata* to have changed sexes for a while with Śikhaṇḍinī, daughter of Drupada.

SUBĀHU. 'Five-armed'. (1) A son of Dhṛtarāstra and king of Cedi. (2) A son of Śatrughna and king of Mathurā.

SUBALA. (1) A king of Gāndhāra, father of Gāndhārī, wife of Dhṛtarāṣtra. (2) A mountain in Laṅkā on which Hanumān alighted after leaping over the channel.

SUBHADRĀ. Daughter of Vasudeva, sister of Kṛṣṇa, and wife of Arjuna. Balarāma, her elder brother, wished to give her to Duryodhana, but Arjuna carried her off from Dvārakā at Kṛṣṇa's suggestion, and Balarāma subsequently acquiesced in their union. She was mother of Abhimanyu. She appears especially as sister of Kṛṣṇa in his form Jagannātha, and according to tradition there was an incestuous intimacy between them. When the car of Jagannātha is brought out the images of Subhadrā and Balarāma accompany the idol, and the intimacy of Jagannātha and Subhadrā is said to provoke taunts and reproaches.

ŚUBHĀṄGĪ. 'Fair-limbed.' An epithet of Ratı, wıfe of Kāma, and of Yaksī, wife of Kubera.

SUBHĀNU. Son of Kṛsna and Satyabhāmā.

SUBODHINĪ. A commentary by Viśveśvara Bhatta on the law-book called Mitāksarā.

SUBRAHMAṆYA. A name of Kārttikeya, god of war, used especially in the South. (*see* Kārttikeya)

SUCĀRU. A son of Kṛsna and Rukminī.

SUDARṢANA. A son of Kṛsna's *cakra* or discus weapon (*see* Vajra-nābha)

SUDĀS. A king who frequently appears in the *Ṛgveda*, and at whose court the rival *ṛsis* Vasistha and Vıśvāmitra are represented as living. He was famous for his sacrifices

SUDEṢNA. Son of Kṛsna and Rukminī.

SUDEṢNĀ. 'Good-looking.' (1) Wife of the Rāȷā of Vırāta, the patron of the disguised Pāṇḍavas, and mistress of Draupadī. (2) Also the wife of Bālin.

SUDHARMĀ, SUDHARMAN. The hall of Indra, "the unrivalled gem of princely courts", which Kṛṣna commanded Indra to resign to Ugrasena, for the assemblage of the race of Yadu. After the death of Kṛṣna ıt returned to Indra's heaven.

ŚŪDRA. The fourth or servile caste. (*see* Varna)

ŚŪDRAKA. A king who wrote the play called *Mṛcchakatī*, 'the toy-cart', in ten acts.

SUDYUMNA. Son of the Manu Vaıvasvata. At his birth he was a female, Ilā, but was afterwards changed into a male and called Sudyumna. Under the curse of Śiva he again became Ilā, who married Budha or Mercury, and was mother of Purūravas. By favour of Visṇu the male form was again recovered, and Sudyumna became the father of three sons. This legend evidently has reference to the origin of the Lunar race of kings.

SUGRĪVA. 'Handsome neck.' A monkey king who was dethroned by his borther Bālin, but after the latter had been killed, Sugrīva was re-installed by Rāma as king at Kıskindhā. He, with his adviser Hanumān and their army of monkeys, were the allıes of

Rāma in his war against Rāvaṇa, in which he was wounded. He is said to have been son of the sun, and from his paternity he is called Ravinandana and by other similar names. He is described as being grateful, active in aiding his friends, and able to change his form at will. His wife's name was Rūmā.

SUHMA. A country said to be east of Bengal

ŚUKASAPTATI. 'The seventy (tales) of a parrot.' This is the original of the Tūtīnāmah of the Persian, from which the Hindustānī *Totā-kahānī* was translated.

ŚUKRA. The planet Venus and its regent. Śukra was son of Bhṛgu and priest of Bali and the *daityas* (*daitya-guru*). He is also called the son of Kavi. His wife's name was Śuśumā or Śataparvā. His daughter Devayāṇī married Yayāti of the lunar race, and her husband's infidelity induced Śukra to curse him. Śukra is identified with Uśanas, and is author of a code of law. The *Harivamśa* relates that he went to Śiva and asked for means of protecting the *asuras* against the gods, and for obtaining his object he performed "a painful rite, imbibing the smoke of chaff with his head downwards for a thousand years". In his absence the gods attacked the *asuras* and Visnu killed his mother, for which deed Śukra cursed him "to be born seven times in the world of men". Śukra restored his mother to life, and the gods being alarmed lest Śukra's penance should be accomplished, Indra sent his daughter Jayantī to lure him from it. She waited upon him and soothed him, but he accomplished his penance and afterwards married her. Śukra is known by his patronymic Bhārgava, and also as Bhṛgu. He is also Kavi or Kāvya, 'the poet'. The planet is called Āsphujit, Αφροδιτη; Maghābhava, 'son of Maghā'; Ṣodasāmśu, 'having sixteen rays'; and Śveta, 'the white'.

SŪKTA. A Vedic hymn.

SU-MANTRA. The chief counsellor of Rājā Daśaratha and friend of Rāma.

SUMANTU. The collector of the hymns of the *Atharvaveda*; he is said to have been a pupil of Veda Vyāsa, and to have acted under his guidance.

ŚUMBHA and NIŚUMBHA. Two *asuras*, brothers, who were killed by Durgā. These brothers, as related in the *Mārkaṇḍeya Purāṇa*,

were votaries of Śiva, and performed severe penance for 5000 years in order to obtain immortality. Śiva refused the boon, and they continued their devotions with such increased intensity for 800 years more, that the gods trembled for their power. By advice of Indra, the god of love, Kāma, went to them with two celestial nymphs, Rambhā and Tilottamā, and they succeeded in seducing the two *asuras* and holding them in the toils of sensuality for 5000 years. On recovering from their voluptuous aberration they drove the nymphs back to paradise and recommenced their penance. At the end of 1000 years Śiva blessed them "that in riches and strength they should excel the gods". In their exaltation they warred against the gods, who, in despair, appealed in succession to Brahmā, Viṣṇu, and Śiva, but in vain. The latter advised them to apply to Durgā, and they did so. She contrived to engage the *asuras* in war, defeated their forces, slew their commanders, Caṇda and Munda, and finally killed them. (*see* Sunda)

SUMERU. The mountain Meru, actual or personified.

SUMITRĀ. Wife of Daśaratha and mother of Lakṣmaṇa and Śatrughna. (*see* Daśaratha)

SUMUKHA. 'Handsome face.' This epithet is used for Garuḍa and for the son of Garuda.

ŚUNAḤŚEPHAS. The legend of Śunaḥśephas, as told in the *Aitareya Brāhmana*, is as follows: King Hariścandra, of the race of Ikṣvāku, being childless, made a vow that if he obtained a son he would sacrifice him to Varuṇa. A son was born who received the name of Rohita, but the father postponed, under various pretexts, the fulfilment of his vow. When at length he resolved to perform the sacrifice, Rohita refused to be the victim, and went out into the forest, where he lived for six years. He then met a poor brāhmaṇa *ṛṣi* called Ajīgartta, who had three sons, and Rohita purchased from Ajīgartta, for a hundred cows, the second son, named Śunaḥśephas, to be the substitute for himself in the sacrifice. Varuṇa approved of the substitute, and the sacrifice was about to be performed, the father receiving another hundred cows for binding his son to the sacrificial post, and a third hundred for agreeing to slaughter him. Śunahśephas saved himself by reciting verses in honour of different deities, and was received into the

family of Viśvāmitra, who was one of the officiating priests. The Rāmāyaṇa gives a different version of the legend. Ambarīsa, king of Ayodhyā, was performing a sacrifice when Indra carried off the victim. The officiating priest represented that this loss could be atoned for only by the sacrifice of a human victim. The king, after a long search, found a brāhmaṇa *ṛsi* named Ṛcīka, who had two sons, and the younger, Śunahśephas, was then sold by his own consent for a hundred thousand cows, ten millions of gold pieces and heaps of jewels. Śunahśephas met with his maternal uncle, Viśvāmitra, who taught him two divine verses which he was to repeat when about to be sacrificed. As he was bound at the stake to be immolated, he celebrated the two gods Indra and Visṇu with the excellent verses, and Indra, being pleased, bestowed upon him long life. He was afterwards called Devarāta, and is said to have become son of Viśvāmitra. The *Mahābhārata* and the Purāṇas show some few variations. A series of seven hymns in the *Ṛgveda* is attributed to Sunahśephas. (*see Muir's Texts*, I. 355, 407, 413; *Viṣnu Purāṇa*, IV. 25; Muller's *Sanskrit Literature*, 408; Wilson's *Ṛgveda*, I.60.

SUNĀMAN. Son of Ugrasena and brother of Kamsa. He was king of the Śūrasenas. When Kamsa was overpowered in battle by Kṛsna, Sunāman went to succour him, but was encountered and slain by Balarāma.

SUNANDĀ. A princess of Cedi who befriended Damayantī when she was deserted by her husband.

SUNDA. Sunda and Upasunda, of the *Mahābhārata*, were two *daityas*, sons of Nisunda, for whose destruction the *apsaras* Tilottamā was sent down from heaven. They quarrelled for her, and killed each other. (*see* Śumbha)

SUPARṆAS. 'Fine-winged'. "Beings of superhuman character, as Garuda, and other birds of equally fanciful description; one of those classes first created by the Brahmādikas, and included in the daily presentation of water to deceased ancestors, &c." — *Wilson.*

SUPĀRŚVA. A fabulous bird in the *Rāmāyaṇa*. He was son of Sampāti and nephew of Jaṭāyus.

SUPRIYA. 'Very dear.' Chief of the *gandharvas*.

ŚŪRA. A Yādava king who ruled over the Śūrasenas at Mathurā; he was father of Vasudeva and Kuntī, and grandfather of Kṛṣna.

SURĀ. Wine or spirituous liquor, personified as Surādevī, a goddess or nymph produced at the churning of the ocean.

SURABHI. The 'cow of plenty', produced at the churning of the ocean, who granted every desire, and is reverenced as "the fountain of milk and curds". (*see* Kāmadhenu and Nandinī)

SURAS. In the Vedas, a class of beings connected with Sūrya, the sun. The inferior deities who inhabit *svarga*; a god in general. According to some, the word is allied to *svar*, 'heaven'; others think it to have sprung from the derivation assigned to *asura*, and as *asura* is said to signify 'not a god', *sura* has come to mean 'god'.

SURASĀ. A *rāksasī*, mother of the Nāgas When Hanumān was on his flight to Lankā against Rāvana, she tried to save her relative by swallowing Hanumān bodily. To avoid this Hanumān distended his body and continued to do so, while she stretched her mouth till it was a hundred leagues wide. Then he suddenly shrank up to the size of a thumb, darted through her, and came out at her right ear.

ŚŪRASENAS. Name of a people, the Śūraseni of Arrian. Their capital was Mathurā on the Yamunā, which Manu calls Śūrasena.

ŚŪRPANAKHĀ. 'Having nails like winnowing-fans.' Sister of Rāvaṇa This *rāksasī* admired the beauty of Rāma and fell in love with him. When she made advances to Rāma he referred her to Laksmaṇa, and Laksmana in like manner sent her back to Rāma. Enraged at this double rejection, she fell upon Sītā, and Rāma was obliged to interfere forcibly for the protection of his wife. He called out to Laksmaṇa to disfigure the violent *rākṣasī*, and Laksmaṇa cut off her nose and ears. She flew to her brothers for revenge, and this brought on the war between Rāma and Rāvaṇa. She descanted to Rāvana on the beauty of Sītā, and instigated his carrying her off, and finally she cursed him just before the engagement in which he was killed.

SŪRYA. The sun or its deity. He is one of the three chief deities in the Vedas, as the great source of light and warmth, but the references to him are more poetical than precise. Sometimes he is identical with Savitṛ and Āditya, sometimes he is distinct.

"Sometimes he is called son of Dyaus, sometimes of Aditi. In one passage, Usas, the dawn, is his wife, in another he is called the child of the dawns, he moves through the sky in a chariot drawn by seven ruddy horses or mares." Sūrya has several wives, but, according to later legends, his twin sons the Aśvins, who are ever young and handsome and ride in a golden car as precursors of Usas, the dawn, were born of a nymph called Aśvinī, from her having concealed herself in the form of a mare. In the *Rāmāyaṇa* and Purānas, Sūrya is said to be the son of Kaśyapa and Aditi, but in the *Rāmāyana* he is otherwise referred to as a son of Brahmā. His wife was Samjñā, daughter of Viśvakarmā, and by her he had three children, the Manu Vaivasvata, Yama, and the goddess Yamī, or the Yamunā river. His effulgence was so overpowering that his wife gave him Chāyā (shade) for a handmaid, and retired into the forest to devoted herself to religion. While thus engaged, and in the form of a mare, the sun saw her and approached her in the form of a horse. Hence, sprang the two Aśvins and Revanta. Sūrya brought back his wife Samjñā to his home, and her father, the sage Viśvakarmā, placed the luminary on his lathe and cut away an eighth of his effulgence, trimming him in every part except the feet. The fragments that were cut off fell blazing to the earth, and from Viśvakarmā formed the discus of Visṇu, the trident of Śiva, the weapon of Kubera, the lance of Kārttikeya, and the weapons of the other gods. According to the *Mahābhārata*, Karṇa was his illegitimate son by Kuntī. He is also fabled to be the father of Śani and the monkey chief Sugrīva. The Manu Vaivasvata was father of Ikṣvāku, and from him, the grandson of the sun, the Sūryavamśa, or Solar race of kings, draws its origin. In the form of a horse Sūrya communicated the White *Yajurveda* to Yājñavalkya, and it was he who bestowed on Satrājit the *syamantaka* gem. A set of terrific *rākṣasas* called Mandehas made an attack upon him and sought to devour him, but were dispersed by his light. According to *Viṣṇu Purāna* he was seen by Satrājit in "his proper form", "of dwarfish stature, with a body like burnished copper, and with slightly reddish eyes". Sūrya is represented in a chariot drawn by seven horses, or a horse with seven heads, surrounded with rays. His charioteer is Aruna or Vivasvat, and his city Vivasvatī or Bhāsvatī. There are temples

of the sun, and he receives worship. The names and epithets of the sun are numberless. He is Savitṛ, 'the nourisher'; Vivasvat,'the brilliant'; Bhāskara, 'light-maker'; Dinakara, 'day-maker'; Arhapati, 'lord of day'; Lokacaksuh, 'eye of the world'; Karmasāksī, 'witness of the deeds (of men)'; Graharāja, 'king of the constellations'; Gabhastımān, 'possessed of rays'; Sahasra-kirana, 'having a thousand rays', Vikarttana, 'shorn of his beams' (by Viśvakarmā); Mārtaṇda, 'descended from Mṛtanda'; &c Sūrya's wives are called Savarnā, Swātī, and Mahāvīryā.

SŪRYA-KĀNTA. 'The sun-gem.' A crystal supposed to be formed of condensed rays of sun, and though cool to the touch, to give out heat in the sun's rays There is a similar moon-stone. It is also called Dahanopala. (*see* Candrakānta)

SŪRYA SINDDHĀNTA. A celebrated work on astronomy, said to have been revealed by the sun (Sūrya). It has been edited in the *Bibliotheca Indica* by Hall, and there are other editions. It has been translated by Whitney and Burgess.

SŪRYAVAṀŚA. The Solar race. A race or lineage of ksatriyas which sprank from Iksvāku, grandson of the sun. Rāma was of this race, and so were many other great kings and heroes. Many Rājpūts claim descent from this and the other great lineage, the Lunar race. The Rāṇā of Udaypur claims to be of the Sūryavaṁśa, and the Jhārejas of Cutch and Sindh assert a descent from the Candravamśa. There were two dynasties of the Solar race. The elder branch, which reigned at Ayodhyā, descended from Iksvāku through his eldest son, Vikuksi. The other dynasty, reigning at Mithilā, descended from another of Ikṣvāku's sons, named Nimi. The lists of these two dynasties on the opposite page are taken from the *Viṣṇu Purāṇa*. The lists given by other authorities show some discrepancies, but they agree in general as to the chief names.

SU-ŚARMAN. A king of Trigartta, who attacked the Rājā of Virāṭa, and defeated him and made him prisoner, but Bhīma rescued the Rājā and made Suśarman prisoner.

SUṢENA. (1) A son of Kṛṣṇa and Rukmiṇī. (2) A physician in the army of Rāma, who brought the dead to life and performed other miraculous cures.

THE SŪRYA-VAMŚA OR SOLAR RACE

Iksvaku

Dynasty of Ayodhyā				Dynasty of Mithılā		
Vikukṣi	Pṛsadaśwa.	Ayutāyus.	Ksema-dhan-wan.	Nimı.	Suvarnaroma	Sāswata
Kakutstha.	Haryaśwa.	Ṛituparna.	Devānika.	Janaka.	Hraswaroma.	Sudhanwan.
Anenas.	Sumanas.	Sarvakāma.	Ahīnagu.	Udāvasu.	Sīradhwaja.	Subhāsa
Pṛthu.	Tridhanwan.	Sudāsa.	Pāripātra	Nandivar-	(father of	Suśruta.
Viśwagaśwa.	Trayāruṇa.	Saudāsa(Kal	Dala.	dhana.	Sīta).	Jaya.
Ardra.	Satvavrata	māsa-pāda).	Chhala.	Suketu.	Bhānumat	Vijaya
Yuvanāśwa	(Triśanku).	Aśmaka.	Uktha.	Devarāta.	Śatadyumna	Ṛta.
Śrāvasta.	Hariśchandra	Mūlaka(Nārī	Vajranābha.	Bṛhaduktha	Śuchi	Sunaya.
Bṛhadaswa.	Rohitāśwa.	kavacha).	Śankhanābha	(or Bṛhad-	Ūrjavāha.	Vītahavya
Kuvalayāśwa	Harita.	Daśaratha.	Dhyusitāśwa.	ratha)	Satyadhwaja	Dhṛtı
(called Dhun-	Chunchu.	Ilavila.	Viśwasaha.	Mahāvīrya	Kunı.	Bhahulāśwa
dhumāra).	Vijaya.	Viśwasaha.	Hiraṇyanābha.	Satyadhṛti	Anjana.	Kṛtı
Dṛdhāśwa.	Ruruka.	Khaṭwānga	Pusya.	Dhṛsta-	Ṛtujit	
Haryaśwa	Vṛka.	Dirgha-bāhu	Dhruvasandhı.	ketu	Ariṣṭanemi	
Nikumbha.	Bāhuka	Raghu	Sudarśana	Haryaśwa	Śrutāyus	
Sanhatāśwa	Sagara.	Aja.	Agnıvarna	Maru	Supārśwa	
Kṛśāswa.	Asamanjas	Daśaratha	Śighra	Pratıban-	Sanjaya	
Prasenajit.	Ansumat	RĀMA	Maru	dhaka	Kṣemāri	
Yuvanāśwa	Dilipa	Kusa.	Prasuśruta	Kṛtaratha	Anenas	
Māndhatṛ	Bhagīratha	Atithi	Susandhi.	Kṛta	Mīnaratha	
Purukutsa	Sruta	Niṣadha	Amarsa	Vinadha	Satyaratha	
Trasadasyu	Nābhāga	Nala	Mahaswat	Mahādhṛti	Sātyarathi	
Sambhūta	Ambarīsa	Nabhas	Viśrutavat	Kṛtirāta	Upagu	
Anaranya	Sindhudwipa.	Pundarika	Bṛhadbala	Mahāroman	Sruta	

ŚUSNA. An *asura* mentioned in the *Ṛgveda* as killed by Indra

SUŚRUTA. A medical writer whose date is uncertain, but his work was translated into Arabic before the end of the eighth century The book has been printed at Calcutta. There is a Latin translation by Hepler and one in German by Vullers.

SŪTA. 'Charioteer.' A title given to Karna

SUTĪKṢNA. A hermit sage who dwelt in the Dandaka forest, and was visited by Rāma and Sitā.

SŪTRA. 'A thread or string.' A rule or aphorism. A verse expressed in brief and technical language, — a very favourite form among the Hindus of embodying and transmitting rules. There are *sūtras* upon almost every subject, but "the *sūtras*" generally signify those which are connected with the Vedas, viz , the *Kalpa sūtras*, relating to ritual; the *Gṛhya Sūtras*, to domestic rites; and the *Sāmayacārika Sūtras*, to conventional usages. The *Kalpa Sūtras*, having especial reference to the Veda or Śruti, are called Śrauta; the others are classed as Smārta, being derived from the Smṛti. The *sūtras* generally are anterior to Manu, and are probably as old as the sixth century BC. Several have been published in the *Bibliotheca Indica.*

ŚUTUDRĪ. The river Satlej. (*see* Śatadru)

SUVAHU. A *rākṣasa*, son of Tārakā. He was killed by Rama.

SUVELA. One of the three peaks of the mountain Trikuta, on the midmost of which the city of Lankā was built.

SUYODHANA. 'Fair fighter.' A name of Duryodhana.

SVADHĀ. 'Oblation'. Daughter of Daksa and Prasuti according to one statement, and of Agni according to another. She is connected with the *pitṛs* or Manes, and is represented as wife of Kavi or of one class of *pitṛs*, and as mother of others.

SVĀHĀ. 'Offering.' Daughter of Daksa and Prasuti. She was wife of Vahni or Fire, or of Abhimānī, one of the Agnis.

ŚVAPHALKA. Husband of Gāndinī and father of Akrūra. He was a man of great sanctity of character, and where "he dwelt famine, plague, death, and other visitations were unknown". His presence once brought rain to the kingdom of Kāśīrāja, where it was much wanted.

SVAR. (*see* Vyāhṛti)

SVARGA. The heaven of Indra, the abode of the inferior gods and of beatified mortals, supposed to be situated on Mount Meru It is called also Sairibha, Miśrakāvana, Tāvisa, Tridivam, Tripistapam, and *Ūrdhva-loka*. Names of heaven or paradise in general are also used for it.

SVAR-LOKA. (*see* Loka)

SVĀROCIṢA. Name of the second Manu (*see* Manu)

SVAṢTIKA. A mystical religious mark placed upon persons, or things. It is in the form of a Greek cross with the ends bent round

SVĀYAMBHŪ. 'The self-existent.' A name of Brahma, the creator

SVAYAMBHUVA. A name of the first Manu (q.v.).

ŚVETA-DVĪPA. 'The white island or continent.' Colonel Wilford attempted to identify it with Britain.

ŚVETKETU. A sage who, according to the *Mahābharata*, put a stop to the practice of married women consorting with other men, especially with brāhmaṇas. His indignation was aroused at seeing a brāhmaṇa take his mother by the hand and invite her to go away with him. The husband saw this, and told his son that there was no ground of offence, for the practice had prevailed from time immemorial. Śvetaketu would not tolerate it, and introduced the rule by which a wife is forbidden to have intercourse with another man unless specially appointed by her husband to raise up seed to him.

SVETĀŚVATARA. An Upaniṣad attached to the *Yajurveda*. It is one of the most modern. Translated by Dr. Roer for the *Bibliotheca Indica*.

ŚYĀLA. 'A brother-in-law.' A Yādava prince who insulted the sage Gārgya, and was the cause of his becoming the father of Kāla-yavana, a great foe of Kṛṣna and the Yādava family.

ŚYĀMĀ. 'The black.' A name of Śiva's consort. (*see* Devī)

SYAMANTAKA. A celebrated gem given by the sun to Satrājit. "It yielded daily eight loads of gold, and dispelled all fear of portents, wild beasts, fire, robbers, and famine." But though it was an inexhaustible source of good to the virtuous wearer, it was deadly

to a wicked one. Satrājit being afraid that Kṛṣṇa would take it from him, gave it to his own brother, Prasena, but he, being a bad man, was killed by a lion. Jāmbavat, king of the bears, killed the lion and carried off the gem, but Kṛṣṇa after a long conflict, took it from him, and restored it to Satrājit. Afterwards Satrājit was killed in his sleep by Śatadhanvan, who carried off the gem. Being pursued by Kṛṣṇa and Balarāma, he gave the gem to Akrūra and continued his flight, but he was overtaken and killed by Kṛsna alone As Kṛsna did not bring back the jewel, Balarāma suspected that he had secreted it, and consequently he upbraided him and parted from him, declaring that he would not be imposed upon by perjuries. Akrūra subsequently produced the gem, and it was claimed by Kṛsna, Balarāma, and Satyabhāmā. After some contention it was decided that Akrūra should keep it, and so "he moved about like the sun wearing a garland of light"

ŚYĀVĀŚVA. Son of Arcanānas. Both were Vedic *ṛsis*. In a hymn he says, "Śaśīyasī has given me cattle, comprising horses and cows and hundreds of sheeps". The story told in explanation is that Arcanānas, having seen the daughter of Rājā Rathavīti, asked her in marriage for his son Śyāvāśva. The king was inclined to consent, but the queen objected that no daughter of their house had ever been given to any one less saintly than a *ṛsi*. To qualify himself Śyāvāśva engaged in austerities and begged alms. Among others, he begged of Śaśīyasī wife of Rājā Taranta. She took him to her husband, with whose permission she gave him a herd of cattle and costly ornaments. The Rājā also gave him whatever he asked for, and sent him on to his younger brother, Purumilha. On his way he met the Maruts, and lauded them in a hymn, for which they made him a *ṛsi*. He then returned to Rathavīti, and received his daughter to wife.

TĀḌAKĀ. (*see* Tārakā)

TAITTIRĪYA. This term is applied to the Saṁhitā of the Black *Yajurveda*. (*see* Veda) It is also applied to a Brāhmana, to an Āraṇyaka, to an Upaniṣad, and a Prātiśākhya of the same Veda. All these are printed in the *Bibliotheca Indica*, and of the last there is a translation in that serial.

TAKṢA, TAKṢAKA. Son of Bharat, and nephew of Rāmacandra.

The sovereign of Gāndhāra, who resided at and probably founded Taksaśilā or Taxila, in the Panjāb.

TAKṢAKA. 'One who cuts off; a carpenter.' A name of Viśvakarmā. A serpent, son of Kadru, and chief of snakes.

TAKṢAŚILĀ. A city of the Gāndhāras, situated in the Panjab. It was the residence of Taksa, son of Bharata and nephew of Rāmachandra, and perhaps took its name from him. It is the Taxila of Ptolemy and other classical writers. Arrian describes it as "a large and wealthy city, and the most populous between the Indus and Hydaspes." It was three days' journey east of the Indus, and General Cunningham has found its remains at Sahhdhari, one mile north-east of Kalakīsarāi.

TĀLAJAṄGHA. Son of Jayadhvaja, king of Avanti, of the Haihaya race, founder of the Tālajangha tribe of Haihayas (*see* Haihaya).

TĀLAKETU. 'Palm-banner.' An appellation of Bhisma, also of an enemy killed by Kṛṣna. Balarāma had the synonymous Taladhvaja.

TĀLAM. The throne of Durgā.

TALAVAKĀRA. A name of the *Kena Upanisad*.

TĀMASA. The fourth Manu. (*see* Manu)

TAMASĀ. The river "Tonse", rising in the Ṛksa mountains, and falling into the Ganges.

TĀMRALIPTA. The country immediately west of the Bhāgirathī; Tamlook, Hijjali, and Midnapore. Its inhabitants are called Tāmraliptakas.

TĀMRA-PARṆA, TĀMRA-PARṆĪ. Ceylon, the ancient Taprobane. There was a town in the island called Tāmraparni, from which the whole island has been called by that name.

TAṆḌU. One of Śiva's attendants. He was skilled in music, and invented the dance called *tāṇḍava*. (*see* Śiva)

TĀṆḌYA, TĀṆḌAKA. The most important of the eight *Brāhmanas* of the *Sāmaveda*. It has been published in the *Bibliotheca Indica*.

TANTRA. 'Rule, ritual.' The title of a numerous class of religious and magical works, generally of later date than the Purāṇas, and representing a later development of religion, although the worship of the female energy had its origin at an earlier period. The chief

peculiarity of the Tantras is the prominence they give to the female energy of the deity, his active nature being personified in the person of his Śakti, or wife There are a few Tantras which make Visnu's wife or Rādhā the object of devotion, but the great majority of them are devoted to one of the manifold forms of Devī, the Śakti of Śiva, and they are commonly written in the form of a dialogue between these two deities. Devī, as the Śakti of Śiva, is the especial energy concerned with sexual intercourse and magical powers, and these are the leading topics of the Tantras. There are five requisites for Tantra worship, the five *makāras* or five *m*'s — (1) *Madya*, wine; (2) *Māmsa*, flesh; (3) *Matsya*, fish; (4) *Mudrā*, parched grain and mystic gesticulations; (5) *Maithuna*, sexual intercourse Each Śakti has a twofold nature, white and black, gentle and ferocious. Thus Umā and Gaurī are gentle forms of the Śakti of Śiva, while Durgā and Kalī are fierce forms The Śāktas or worshippers of the Śaktis are divided into two classes, Dakṣinācārīs and Vāmācārīs, the right-handed and the left-handed. The worship of the right-hand Śāktas is comparatively decent, but that of the left hand is addressed to the fierce forms of the Śaktis, and is most licentious. The female principle is worshipped, not only symbolically, but in the actual woman, and promiscuous intercourse forms part of the orgies. Tantra worship prevails chiefly in Bengal and the Eastern provinces.

TAPAR-LOKA, TAPO-LOKA. (*see* Loka)

TAPATĪ. The river Tàptī personified as a daughter of the Sun by Chāyā. She was mother of Kuru by Samvarana.

TĀRĀ. Wife of the monkey king Bālin, and mother of Angada. After the death of Bālin in battle she was taken to wife by his brother, Sugrīva.

TĀRĀ, TĀRAKĀ. Wife of Bṛhaspati. According to the Purānas, Soma, the moon, carried her off, which led to a great war between the gods and the *asuras*. Brahmā put an end to the war and restored Tārā, but she was delivered of a child which she declared to be the son of Soma, and it was named Budha. (*see* Bṛhaspati)

TĀRAKA. Son of Vajrānaka. A *daitya* whose austerities made him formidable to the gods, and for whose destruction Skanda, the god of war, was miraculously born.

TĀRAKĀ. A female *daitya*, daughter of the *yakṣa* Suketu or of the demon Sunda, and mother of Mārīca. She was changed into a *rākṣasī* by Agastya, and lived in a forest called by her name on the Ganges, opposite the confluence of the Sarju, and she ravaged all the country round. Viśvāmitra desired Rāmacandra to kill her, but he was reluctant to kill a woman. He resolved to deprive her of the power of doing harm, and cut off her two arms. Lakṣmaṇa cut off her nose and ears. She, by the power of sorcery, assailed Rāma and Lakṣmaṇa with a fearful shower of stones, and at the earnest command of Viśvāmitra, the former killed her with an arrow. *Rāmāyaṇa.*

TĀRAKĀ-MAYA. The war which arose in consequence of Soma, the moon, having carried off Tārā, the wife of Bṛhaspati.

TĀRKṢYA. An ancient mythological personification of the sun in the form of a horse or bird. In later times the name is applied to Garuḍa.

TATVA SAMĀSA. A text-book of the Sāṁkhya philosophy, attributed to Kapila himself.

TELIṄGA. The Telugu country, stretching along the coast from Orissa to Madras.

TILOTTAMĀ. Name of an apsaras. She was originally a brahmana female, but for the offence of bathing at an improper season she was condemned to be born as an *apsaras*, for the purpose of bringing about the mutual destruction of the two demons Sunda and Upasunda.

TIMIN, TIMIṄGILA. The Timin is a large fabulous fish. The Timiṅgila, 'swallower of the Timin', is a still larger one; and there is one yet larger, the Timiṅgila-gila or Timi-timingila, 'swallower of the Timiṅgila'. *Cf.* the Arabic Tinnīn, sea-serpent. It is also called Samudrāru.

TIṢYA. 'The *kali yuga* or fourth age.

TITTIRI. 'A partridge.' An ancient sage who was the pupil of Yāska, and is an authority referred to by Pāṇini. Some attribute the *Taittirīya Saṁhitā* of the *Yajurveda* to him. (*see* Veda)

TOSALAKA. An athlete and boxer who was killed by Kṛṣṇa in the public arena in the presence of Kaṁsa.

TRAIGARTTAS. The people of Trigartta (q.v.)

TRASADASYU. A royal sage and author of hymns According to Sāyaṇa, he was son of Purukutsa. When Purukutsa was a prisoner, "his queen propitiated the seven *ṛsis* to obtain a son who might take his father's place. They advised her to worship Indra and Varuna, in consequence of which Trasadasyu was born." He was renowned for his generosity. According to the *Bhāgavata Purāna* he was father of Purukutsa.

TRETĀ YUGA. The second age of the world, a period of 1,296,000 years. (*see* Yuga)

TRIBHUVANA, TRILOKA. The three worlds, *svarga*, *bhūmi*, *pātāla* — heaven, earth, and hell.

TRIDAŚA. 'Three times ten, thirty.' In round numbers, the thirty-three deities — twelve Ādityas, eight Vasus, eleven Rudras, and two Aśvins

TRIGARTTA. 'The country of the three strongholds', lately identified with the northern hill state of Ko och, which is still called by the people "the country of Traigart". - *Wilson.* General Cunningham, however, clearly identifies it with the Jalandhar Doāb and Kāngrā.

TRIJAṬĀ. An amiable *rākṣasī* who befriended Sītā when she was the captive of Rāvana in Ceylon. She is also called Dharmajñā.

TRIKĀṆḌA ŚEṢA. A Sanskṛt vocabulary in three chapters, composed as a supplement to the *Amarakosa*. It has been printed in India.

TRIKŪṬA. 'Three peaks.' (1) The mountain on which the city of Laṅkā was built. (2) A mountain range running south from Meru.

TRILOCANA. 'Three-eyed', i.e., Śiva. The *Mahābhārata* relates that the third eye burst from Śiva's forehead with a great flame when his wife playfully placed her hands over his eyes after he had been engaged in austerities in the Himālaya. This eye has been very destructive. It reduced Kāma, the god of love, to ashes.

TRIMŪRTI. 'Triple form.' The Hindu triad. This was foreshadowed in the Vedic association of the three gods Agni, Vāyu, and Sūrya. The triad consists of gods Brahmā, Śiva, and Viṣṇu, the representatives of the creative, destructive and preservative

principles Brahmā is the embodiment "of the Rajoguna, the quality of passion or desire, by which the world was called into being; Śiva is the embodied Tamoguna, the attribute of darkness or wrath, and the destructive fire by which the earth is annihilated, and Viṣnu is the embodied Sat vaguna or property of mercy and goodness by which the world is preserved. The three exist in one and one in three, as the Veda is divided into three and is yet but one; and they are all Āśrita, or comprehended within that one being who is Parama or 'supreme', Guhya or 'secret', and Sarvatma, 'the soul of all things'. " — *Wilson.*

The *Padma Purāna*, which is a Vaisnava work and gives the supremacy to Visnu, says, "In the beginning of creation, the great Viṣṇu, desirous of creating the whole world, became threefold· creator, preserver, and destroyer. In order to create this world, the supreme spirit produced from the right side of his body himself as Brahmā; then in order to preserve the world he produced from the left side of his body Visnu; and in order to destroy the world he produced from the middle of his body the eternal Śiva. Some worship Brahmā, others Visnu, other Siva, but Viṣṇu, one yet threefold, creates, preserves, and destroys, therefore let the pious make no difference between the three." The representation of the Trimūrti is one body with three heads: in the middle Brahmā, on the right Viṣṇu, and on the left Siva The worship of Brahmā is almost extinct, but Visnu and Siva receive unbounded adoration from their respective followers, and each is elevated to the dignity of supreme being.

TṚṆĀVARTTA. A demon who assumed the form of a whirlwind and carried off the infant Kṛṣṇa, but was overpowered and killed by the child.

TRIPĀDA. 'Three-footed.' Fever personified as having three feet, symbolising the three stages of fever — heat, cold, and sweat.

TRIPURA. 'Triple city.' (1) According to the *Harivamśa* it was aerial, and was burnt in a war with the gods. (2) A name of the demon Bāṇa, because he received in gift three cities from Śiva, Brahmā, and Viṣṇu. He was killed by Śiva. His name at full length is Tripurāsura. The name is also applied to Śiva.

TRIPURĪ. The capital city of the Cedis, now traceable in the

insignificant village of Tewar, on the banks of the Narmadā.

TRIŚAṄKU. (*see* Satyavrata)

TRIŚIRAS. 'Tree-headed.' (1) In the Vedas, a son of Tvaṣṭṛ; also called Viśvarūpa (2) Fever personified as a demon with three heads, typical of the three stages of heat, cold, and sweating. (3) Kubera, god of wealth. (4) An *asura* killed by Visnu. (5) A son or a friend of Rāvana killed by Rāma

TRIŚŪLA 'A trident'. The trident of Śiva

TRITA, TRITA ĀPTYA. A minor deity mentioned occasionally in the *Ṛgveda*, and generally in some relation to Indra. Thus "Indra broke through the defences of Vala, as did Trita through the coverings (of the well) " In explanation of this and similar allusions, a legend is told by the commentator to the effect, that Ekata, Dvita, and Trita (first, second, and third), were three men produced in water by Agni, for the purpose of rubbing off the remains of an oblation of clarified butter. Agni threw the cinders of the offerings into water, and from them sprang the three brothers, who, from their origin in water (*āp*), were called Āptyas. Trita went one day to draw water from a well and fell into it The *asuras* then heaped coverings over the mouth of it to prevent his getting out, but he broke through them with ease. The *Nītimañjarī* tells the story differently. Ekata, Dvita, and Trita were travelling in a desert and suffered from thirst. They came to a well from which Trita drew water and gave it to his borthers. In order to appropriate his property the two brothers threw him into the well, placed a cart-wheel over it, and there left him. Trita prayed earnestly to the gods, and with their help he escaped.

TṚTSUS. A people frequently mentioned in the Veda. Sayana says they were "priests who were Vasistha's disciples". Vasiṣtha himself is said to have belonged to the tribe.

TRIVEṆĪ. 'The triple braid.' A name of Prayāga. It is so-called because the Ganges and Jumnā here unite, and the Sarasvatī is supposed to join them by an underground channel.

TRIVIKRAMA. A name of Visnu used in the *Ṛgveda*, and referring to three steps or paces which he is represented as taking. These steps, according to the opinion of a commentator, are "the three periods of the sun's course, — his rising, culminating, and setting".

An old commentator says, "Visnu stepped by separate strides over the whole universe. In three places he planted his step, one step on the earth, a second in the atmosphere, and a third in the sky, in the successive forms of Agni, Vāyu, and Sūrya." The great commentator Sāyana, a comparatively modern writer, understands these steps as being the three steps of Visnu in the Vamana or dwarf incarnation, and no doubt they were the origin of this fiction.

TRYAMBAKA. 'Three-eyed', or 'Having three wives or sisters' (1) A name of Śiva. (2) One of the Rudras. (3) Name of one of the twelve great *lingas*. (*see* Liṅga)

TRYARUṆA. A king, son of Trivṛsan, of the race of Iksvāku. He was riding in a chariot which Vṛśa, his *purohita* or family priest, was driving The vehicle passed over and killed a brahmana boy, and a question arose as to who was responsible for the death. The question was referred to an assembly of the Iksvākus, and they decided it against Vṛśa. The *purohita* by his prayers then restored the boy to life, and being very angry with them for what he deemed partiality, "fire henceforth ceased to perform its functions in their dwellings, and the cooking of their food and other offices ceased". The Ikṣvākus appeased him, and upon his prayers the use of fire was restored to them. This story is told by Sāyana in elucidation of a Vedic allusion, and he quotes the *Śātyāyana Brāhmana* as the authority.

TUKHĀRAS. A northern tribe from whom Tukhāristān obtained its name. They are probably the tribe of Śakas, by whom Bactria was taken from Greeks. They are also called Tusāras.

TULĀDHĀRA. A trading vaiśya mentioned in the *Mahābhārata* as very virtuous and learned, to whom Jājali, an arrogant brāhmana, was sent by a voice from the sky to learn wisdom.

TULUṄGA. Tuluva, or the country where the Tulu language is spoken, on the western coast below Goa.

TUMBURU. Name of a *gandharva*. (*see* Virādha)

TUṆḌA. A demon slain by Nahuṣa, the son of Āyus. He had a son named Vituṇḍa, who was killed by Bhagavatī (Durgā).

TURAṄGA-VAKTRA. 'Horse-faced people.' (*see* Kinnaras)

TURUṢKAS. Turks; the people of Turkistan. The Indo-Scythians,

who, under Kaniṣka and other kings of the race, held northern India.

TURVAŚA, TURVAŚU. Son of Yayāti by Devayānī. He refused to bear the curse of premature decrepitude passed upon his father, and so his father cursed him that his posterity should "not possess dominion" His father gave him a part of his kingdom, but after some generations, his line merged into that of his brother Puru, who bore for a time the curse passed upon his father.

TUṢĀRA. (*see* Tukhāra)

TUṢITAS. A *gana* or class of subordinate deities, thirty-six in number, but sometimes reduced to twelve, and identified with the Ādityas.

TVAṢṬṚ. In the *Ṛgveda* this deity is the ideal artist, the divine artisan, the most skilful of workmen, who is versed in all wonderful and admirable contrivances, and corresponds in many respects with Hephaistos and Vulcan. He sharpens and carries the great iron axe, and he forges the thunderbolts of Indra. He is the beautiful, skilful worker, the omniform, the archetype of all forms, the vivifier and the bestower of long life. He imparts generative power and bestows offspring. He forms husband and wife for each other, even from the womb. He develops the seminal germ in the womb, and is the shaper of all forms, human and animal. He has generated a strong man, a lover of the gods, a swift horse, and has created the whole world. As the *Śatapatha Brāhmaṇa* expresses it, "He has produced and nourishes a great variety of creatures; all worlds (or beings) are his, and are known to him; he has given to heaven and earth and to all things their forms." He created Brahmanaspati above all creatures, and generated Agni along with heaven and earth, the waters and the Bhṛgus. He is master of the universe, the first-born protector and leader, and knows the region of the gods. He is supplicated to nourish the worshipper and protect his sacrifice. He is the bestower of blessings, and is possessed of abundant wealth, and grants prosperity. He is asked, like other gods, to take pleasure in the hymns of his worshippers and to grant them riches. He is associated with the Ṛbhus, and is represented as sometimes envying and sometimes admiring their skill. He is represented as being occasionally in a state of hostility

with Indra, and he had a son named Viśvarūpa (omniform) or Triśiras, who had three heads, six eyes and three mouths, who was especially obnoxious to Indra, and was slain by him. He had a daughter, Saranyū, whom he married to Vivasvat, and she was the mother of the Aśvins. In the Purānas Tvastr is identified with Viśvakarman, the artisan of the gods, and sometimes also with Prajāpati. One of the Ādityas and one of the Rudras bear this name, as also did a prince descended from Bharata.

UCCHAIHŚRAVAS. The model horse. The white horse of Indra, produced at the churning of the ocean. It is fed on ambrosia, and is held to be the king of horses.

UCCHIṢṬA. The remains of a sacrifice, to which divine powers are ascribed by the *Ṛgveda.*

UDAYAGIRI PARVATA. The eastern mountain from behind which the sun rises.

UDAYANA. (1) A prince of the lunar race, and son of Sahasrānīka, who is the hero of a popular story. He was king of Vatsa, and is commonly called Vatsarāja. His capital was Kauśāmbi. Vāsavadattā, princess of Ujjayinī, saw him in a dream and fell in love with him. He was decoyed to that city, and there kept in captivity by the king, Caṇḍasena; but when he was set at liberty by the minister, he carried off Vāsavadattā from her father and a rival suitor. (2) A name of Agastya.

UDDHAVA. The friend and counsellor of Kṛṣna. According to some he was Kṛṣṇa's cousin, being son of Devabhāga, the brother of Vasudeva. He was also called Pavanavyādhi.

UDGĀTṚ. A priest whose duty it is to chant the prayers or hymns from the *Sāmaveda.*

UDRAṄKA. Hariścandra's aerial. (*see* Saubha)

UGRA. A name of Rudra, or of one of his manifestations. (*see* Rudra)

UGRASENA. A king of Mathurā, husband of Karṇī, and father of Kaṁsa and Devaka. He was deposed by Kaṁsa, but Kṛṣṇa, after killing the latter, restored Ugrasena to the throne. (*see* Kaṁsa).

UJJAYANĪ. The Greek Οζήνη and the modern Oujein or Ujjein. It was the capital of Vikramāditya and one of the seven sacred cities.

Hindu geographers calculate their longitude from it, making it their first meridian

ULŪKA. 'An owl.' Son of Kitava. He was king of a country and people of the same name. He was an ally of the Kauravas, and acted as their envoy to the Pāṇdavas.

ULŪPĪ. A daughter of Kauravya, Rājā of the Nāgas, with whom Arjuna contracted a kind of marriage She was nurse to her step-son, Babhruvāhana, and had great influence over him. According to the *Visnu Purāṇa* she had a son named Irāvat.

UMĀ. 'Light' A name of the consort of Śiva. The earliest known mention of the name is in the *Kena Upanisad*, where she appears as a mediatrix between Brahmā and the other gods, and seems to be identified with Vāc. (*see* Devī)

UMĀPATI. 'Husband of Umā', that is to say, Śiva.

UPANIṢADS. 'Esoteric doctrine.' The third division of the Vedas attached to the *Brāhmaṇa* portion, and forming part of the Śruti or revealed word. The Upaniṣads are generally written in prose with interspersed verses, but some are wholly in verse. There are about 150 of these works, probably even more. They are of later date than the *Brāhmaṇas*, but it is thought that the oldest may date as far back as the sixth century BC. The object of these treatises is to ascertain the mystic sense of the text of the Veda, and so they enter into such abstruse questions as the origin of the universe, the nature of the deity, the nature of soul, and the connection of mind and matter. Thus they contain the beginnings of that metaphysical inquiry which ended in the full development of Hindu Philosophy. The Upanisads have "one remarkable peculiarity, the total absence of any Brāhmanical exclusiveness in their doctrine. They are evidently later than the older Saṁhitās and *Brāhmaṇas* but they breathe an entirely different spirit, a freedom of thought unknown in any earlier work except the *Ṛgveda* hymns themselves. The great teachers of the higher knowledge and brāhmaṇas are continually represented as going to kṣatriya kings to become their pupils." — *Professor Cowell.* The *Ṛgveda* has the Upaniṣad called *Aitareya* attached to the *Aitareya Brāhmana*. The *Taittirīya Saṁhitā* of the *Yajur* has an Upaniṣad of the same name. The *Vājasaneyī Samhitā* has the *Īśa*, and

attached to the *Śatapatha Brahmana* it has the *Bṛhadaranyaka*, which is the most important of them The *Sāmaveda* has the *Kena* and *Chāndogya*. All these have been translated into English. The *Atharvaveda* has the *Katha*, *Praśna*, *Mundaka*, *Mandukya*, and others, altogether fifty-two in number. These are the most important of the Upanisads. Many of the Upaniṣads have been printed, and several of them translated in the *Bibliotheca Indica*, and by Poley There is a catalogue by Müller in the *Zeitschrift des D M G* , vol XIX.

UPAPLAVYA. Matsya, the capital of the king of Virata.

UPA-PURĀṆAS. Secondary or subordinate Purānas (*see* Purana)

UPARICARA. A Vasu or demigod, who, according to the *Mahabhārata*, became king of Cedi by command of Indra. He had five sons by his wife; and by an apsaras, named Adrika, condemned to live on earth in the form of a fish, he had a son named Matsya (fish), and a daughter, Satyavatī, who was the mother of Vyasa

UPAŚRUTI. A supernatural voice which is heard at night revealing the secrets of the future.

UPASUNDA. A *daitya*, son of Nisunda, brother of Sunda, and father of Mūka. (*see* Sunda)

UPA-VEDAS. Subordinate or inferior Vedas. These are sciences which have no connection whatever with the Śruti or revealed Veda. They are four in number — (1) *Āyurveda*, medicine; (2) *Gāndharvaveda*, music and dancing; (3) *Dhanurveda*, archery, military science; (4) *Sthāpatyaveda*, architecture.

UPENDRA. A title given to Kṛṣṇa by Indra.

URAGAS. The Nāgas or serpents inhabiting *pātāla*.

URMILĀ. Daughter of Janaka, sister of Sītā, wife of Lakṣmana and mother of Gandharvī Somadā.

ŪRVA. Father of Ṛcīka and grandfather of Jamadagni.

URVAŚĪ. A celestial nymph, mentioned first in the *Ṛgveda*. The sight of her beauty is said to have caused the generation, in a peculiar way, of the sages Agastya and Vasiṣṭha by Mitra and Varuṇa. A verse says, "And thou, O Vasiṣṭha, art a son of Mitra and Varuṇa." She roused the anger of these two deities and incurred

their curse, through which she came to live upon the earth, and became the wife or mistress of Purūravas. The story of her amour with Purūravas is first told in the *Śatapatha Brāhmana* The loves of Purūravas, the Vikrama or hero, and of Urvaśi, the nymph, are the subject of Kālidāsa's drama called *Vikramorvaśi* (*see* Purūravas).

UŚANAS. (1) The planet Venus or its regent, also called Sukra (q.v.). (2) Author of a Dharmaśāstra or law-book.

ŪṢĀ. A *daitya* princess, daughter of Bāna and granddaughter of Bali. She is called also Prītijusā She fell in love with a prince whom she saw in a dream, and was anxious to know if there were such a person. Her favourite companion, Citralekha, drew the portraits of many gods and men, but Ūsā's choice fell upon Aniruddha, son of Pradyumna and grandson of Kṛsna Citralekhā, by her magic power, brought Aniruddha to Ūsā. Her father, on hearing of the youth's being in the palace, endeavoured to kill him, but he defended himself successfully Bāṇa, however, kept Aniruddha, "binding him in serpent bonds". Kṛṣna, Pradyumna, and Balarāma went to the rescue; and although Bāna was supported by Śiva and by Skanda, god of war, his party was defeated, and Aniruddha was carried back to Dvārakā with his wife Ūsā.

UṢAS. The dawn, the ἠώς of the Greeks and Aurora of the Latins. She is the daughter of heaven and sister of the Ādityas. This is one of the most beautiful myths of the Vedas, and is enveloped in poetry. Usas is the friend of men, she smiles like a young wife, she is the daughter of the sky, she goes to every house, she thinks of the dwellings of men, she does not despise the small or the great, she brings wealth; she is always the same, immortal, divine, age cannot touch her; she is the young goddess, but she makes men grow old. "All this," adds Max Muller, "may be simply allegorical language." But the transition from Devi, 'the bright', to Devi, the goddess, is so easy; the daughter of the sky assumes so readily the same personality which is given to the sky, Dyaus, her father, that we can only guess whether, in every passage, the poet is speaking of a bright apparition or of a bright goddess, of a natural vision or a visible deity." She is called Ahanā and Dyotanā, 'the illumer'.

UṢMAPAS. The *pitṛs* or a class of *pitṛs* (q.v.).

UŚIJ. Mentioned in the *Ṛgveda* as the mother of Kaksıvat A female servant of the queen of the Kalinga Rāja The king desired his queen to submit to the embraces of the sage Dīrghatamas, in order that he might beget a son. The queen substituted her bondmaid Uśij. The sage, cognisant of the deception, sanctified Uśij, and begat upon her a son, Kaksīvat, who, through his affiliation by the king, was a ksatriya, but, as the son of Dīrghatamas, was a brāhmaṇa. This story is told in the *Mahabharata* and some of the Purānas.

UTATHYA. A brāhmaṇa of the race of Angiras, who married Bhadrā, daughter of Soma, a woman of great beauty The god Varuna, who had formerly been enamoured of her, carried her off from Utathya's hermitage, and would not give her up to Nārada, who was sent to bring her back Utathya, greatly enraged, drank up all the sea, still Varuna would not let her go. At the desire of Utathya, the lake of Varuṇa was then dried up and the ocean swept away. The saint then addressed himself to the countries and to the river: "Sarasvatī, disappear into the deserts, and let this land, deserted by thee, become impure." "After the country had become dried up, Varuṇa submitted himself to Utathya and brought back Bhadrā. The sage was pleased to get back his wife, and released both the world and Varuna from their sufferings."

UTKALA. The modern Orissa. It gives its name to one of the five northern nations of brāhmaṇas. (*see* Brāhmana)

UTTAMAUJAS. A warrior of great strength, and an ally of the Pāndavas.

UTTĀNAPAD. 'Outstretched, supine.' In the Vedas, a peculiar creative source from which the earth sprang. Supposed to refer to the posture of a woman in parturition.

UTTĀNAPĀDA. A son of Manu and Śatarūpā. By his wife Sunṛtā he had four sons, Dhruva, Kīrtimān, Ayuṣmān, and Vasu. Some of the Purāṇas gave him another wife, Suruci, and a son, Uttama. (*see* Dhruva)

UTTARA. (mas.), **UTTARĀ** (fem.). A son and daughter of the Rājā of Virāṭa. Uttara was killed in battle by Śalya. The daughter married Abhimanyu, son of Arjuna.

UTTARA-KURU. A region lying far to the north. (*see* Jambudvīpa) (Plural) The inhabitants of this region

UTTARA-MĪMĀMSĀ. A school of philosophy. (*see* Darśana)

UTTARA-NAIṢADA-CARITA. A poem on the life of Nala, king of Niṣada, written about the year AD 1000 by Śrī Harṣa, a celebrated sceptical philosopher It has been printed in the *Bibliotheca Indica.*

UTTARA-RĀMA-CARITA. 'The later chronicle of Rāma. A drama by Bhavabhūti on the latter part of Rāma's life. The second part of King Rāma, as the *Mahāvīra-carita* is the first. The drama is based on the Uttara Kāṇda of the *Rāmāyaṇa*, and quotes two or three verses from that poem. It was probably written about the beginning of the eighth century. It has been translated in blank verse by Wilson, and more literally by Professor C H Tawney There are several editions of the text.

VA. A name of Varuna; also name of his dwelling

VĀC. 'Speech.' In the *Ṛgveda*, Vāc appears to be the personification of speech by whom knowledge was communicated to man. Thus she is said to have "entered into the *ṛsis*", and to make whom she loves terrible and intelligent, a priest and a *ṛsi*. She was "generated by the gods", and is called "the divine Vāc", "queen of the gods", and she is described as "the melodious cow who milked forth sustenance and water", "who yields us nourishment and sustenance" The Brāhmanas associate her with Prajāpati in the work of creation. In the *Taittirīya Brahmaṇa* she is called "the mother of the Vedas", and "the wife of Indra, who contains within herself all worlds". In the *Śatapatha Brāhmana* she is represented as entering into a sexual connection with Prajāpati, who "being desirous of creating, connected himself with various spouses", and among them, "through his mind, with Vāc," from whom "he created the waters"; or, this last sentence is differently translated. "He created the waters from the world [in the form] of speech (Vāc)." In the *Kāthaka Upaniṣad* this idea is more distinctly formulated: "Prajāpati was this universe. Vāc was a second to him He associated sexually with her; she became pregnant; she departed from him; she produced these creatures; she again entered into Prajāpati."

The *Aitareya Brāhmaṇa* and the *Śatapatha Brahmana* have a story of the *gandharvas* having stolen the *soma* juice, or, as one calls it, "King Soma", and that as the *gandharvas* were fond of women, Vāc was, at her own suggestion, "turned into a female" by the gods and *ṛsis* and went to recover it from them.

In the *Atharvaveda* she is identified with Virāj, and is the daughter of Kāma (desire). "That daughter of thine, O Kāma, is called the cow, she whom sages denominate Vāc-Virāj."

The *Mahābhārata* also calls her "the mother of the Vedas", and says, "A voice derived from Brahmā entered into the ears of them all; the celestial Sarasvatī was then produced from the heavens." Here and "in the later mythology, Sarasvatı was identified with Vāc, and became under different names the spouse of Brahmā and the goddess of wisdom and eloquence, and is invoked as a muse," generally under the name of Sarasvatī, but sometimes as Vāc.

The *Bhāgavata Purāṇa* recognises her as "the slender and enchanting daughter"of Brahmā, for whom he had a passion,and from whom mankind was produced, that is the female Virāj. (*see* Virāj and Śatarūpā) Sarasvatī, as wife of Brahmā and goddess of wisdom, represents perhaps the union of power and intelligence which was supposed to operate in the work of creation. According to the *Padma Purāṇa*, Vāc was daughter of Daksa, wife of Kaśyapa, and mother of the *gandharvas* and apsarases.

VĀḌAVA, VĀḌAVĀNALA. The submarine fire which "devours the water of the ocean", causing it to throw off the vapours which are condensed into rain and snow. The word is also written Vadava and Baḍava. (*see* Aurva)

VĀHANA. 'A vehicle.' Most of the gods are represented as having animals as their *vāhanas*. Brahmā has the Haṁsa, swan or goose; Viṣṇu has Garuḍa, half eagle, half man; Śiva, the bull Nandī; Indra, an elephant; Yama, a buffalo; Kārttikeya, a peacock; Kāmadeva, the marine monster Makara, or a parrot; Agni, a ram; Varuṇa, a fish; Gaṇeśa, a rat; Vāyu, an antelope; Śani, or Saturn, a vulture; Durgā, a tiger.

VAHNI. Fire. (*see* Agni)

VĀHUKA. 'Charioteer.' A name and office assumed by Nala in his time of disguise

VAIBHOJAS. The *Mahābhārata* says, "The descendants of Druhyu are the Vaibhojas." "A people unacquainted with the use of cars or beasts of burthen, and who travel on rafts; they have no kings." — *Wilson.*

VAIBHRĀJA. A celestial grove; the grove of the gods on mount Supārsva, west of Meru.

VAIDARBHA. Belonging to the country of Vidarbha or Berār. The people of that country

VAIDEHA. Belonging to the country of Videha or Tirhoot, &c. The king or the people of the country Janaka was called Vaideha and Sītā was Vaidehī.

VAIDYANĀTHA. 'Lord of physicians ' A title of Siva. Name of one of the twelve great *lingas*. (*see* Linga)

VAIJAYANTA. The palace or the banner of Indra.

VAIJAYANTĪ. (1) The necklace of Visnu, composed of five precious gems, pearl, ruby, emerald, sapphire, and diamond; it "is the aggregate of the five elemental rudiments". (2) A law-book current in the south. It is a commentary by Nanda Pandita on the *Viṣṇu Smṛti*.

VAIKARTTANA. A name of Karna from his putative father, Vikarttana, the sun.

VAIKUṆṬHA. The paradise of Visnu, sometimes described as on mount Meru, and at others as in the Northern Ocean It is also called Vaibhra. Viṣṇu himself is sometimes designated by this term.

VAINATEYA. A name of Visnu's bird Garuda.

VAIRĀJ. Manu the son of Virāj.

VAIRĀJAS. Semi-divine beings or Manes unconsumable by fire, who dwell in *Tapoloka*, but are capable of translation to *Satyaloka*. The Kāśī Khaṇḍa explains this term as the Manes of "ascetics, mendicants, anchorites, and penitents, who have completed a course of rigorous austerities." (*see* Pitṛs)

VAIROCANA. A name of Bali.

VAIŚĀLĪ. A city founded by Viśāla, son of Tṛṇabindu This is "a city of considerable renown in Indian tradition, but its site is a subject of some uncertainty." It was a celebrated place among the Buddhists, and would seem to have been situated on the left bank of the Ganges. General Cunningham places it about 27 miles north of Patna. It is frequently confounded with Viśālā, i.e, Ujjayinī.

VAIŚAMPĀYANA. A celebrated sage who was the original teacher of the Black *Yajurveda*. He was a pupil of the great Vyāsa, from whom he learned the *Mahābhārata*, which he afterwards recited to King Janamejaya at a festival. The *Harivaṃśa* is also represented as having been communicated by him

VAIŚEṢIKA. The Atomic school of philosophy. (*see* Darśana)

VAIŚRAVANA. Patronymic of Kubera.

VAIŚVĀNARA. A name by which Agni is occasionally known in the *Ṛgveda*.

VAIŚYA. The third or trading and agricultural caste (*see* Varna)

VAITĀNA SŪTRA. The ritual of the *Atharvaveda*. The text has been published by Dr. Garbe.

VAITARAṆĪ. '(The river) to be crossed', that is, the river of hell, which must be crossed before the infernal regions can be entered. This river is described as being filled with blood, ordure and all sorts of filth, and to run with great impetuosity. A second river stated by the *Mahābhārata* to be in the country of the Kaliṅgas; it must be the river of the same name (vulg. "Byeturnee") somewhat higher up in Cuttack.

VAIVASVATA. Name of the seventh Manu; he was son of Sūrya and father of Ikṣvāku, the founder of the Solar race of kings.

VĀJASANEYĪSAṀHITĀ. The body of hymns forming the White *Yajurveda*. (*see* Veda)

VĀJIN. A priest of the White *Yajurveda*.

VAJRA. (1) The thunderbolt of Indra, said to have been made of the bones of the *ṛṣi* Dadhīci. It is a circular weapon, with a hole in the centre, according to some, but others represent it as consisting of two transverse bars. It has many names: Aśani, Abhrottha, 'sky-born'; Bahudāra, 'much cleaving'; Bhidira or Chidaka, 'the splitter';

Dambholi and Jasuri, 'destructive'; Hrādin, 'roaring', Kuliśa, 'axe'; Pavi, 'pointed', Phenavāhin, 'foam-bearing'; Satkona, 'hexagon'; Śambha and Śvaru. (2) Son of Aniruddha. His mother is sometimes said to be Aniruddha's wife Subhadrā, and at others the *daitya* princess Ūṣā. Kṛsna just before his death made him king over the Yādavas at Indraprastha. (*see* the next)

VAJRA-NĀBHA. The celebrated *cakra* (discus) of Kṛsna. According to the *Mahābhārata* it was given to him by Agni for his assistance in defeating Indra and burning the Khāndava forest.

VAKA. 'A crane.' A great *asura* who lived near the city of Ekacakrā, and forced the Rājā of the place to send him daily a large quantity of provisions, which he devoured, and not only the provisions, but the men who carried them. Under the directions of Kuntī, her son Bhīma took the provisions, and when the demon struck him, a terrific combat followed; each one tore up trees by the roots and belaboured the other, till Bhīma seized the demon by the legs and tore him asunder. Kubera is sometimes called by this name.

VĀLA-KHILYAS. (1) Eleven hymns of an apocryphal or peculiar character interpolated in the *Ṛgveda.* (2) "Pigmy sages no bigger than a joint of the thumb, chaste, pious, resplendent as the rays of the sun." So described by the *Visnu Purāna*, which says that they were brought forth by Samnati (humility), wife of Kratu, and were 60,000 in number. They are able to fly swifter than birds. The *Ṛgveda* says that they sprang from the hairs of Prajāpati (Brahmā). They are the guards of the chariot of the sun. They are also called Kharvas. Wilson says "they are not improbably connected with the character of Däumling, Thaumlin, Tamlane, Tom-a-lyn, or Tom Thumb."

VĀLMĪKI. The author of the *Rāmāyana*, which he in Vedic phrase is said to have "seen". He himself is represented as taking part in some of the scenes he describes. He received the banished Sītā into his hermitage at Citrakūṭa, and educated her twin sons Kuśa and Lava. "Tradition has marked a hill in the district of Banda in Bundlekhand as his abode." The invention of the *śloka* is attributed to him, but it cannot be his, because the metre is found in the Vedas.

VĀMĀCĀRĪS. Followers of the left-hand sect (*see* Tantra)

VĀMA-DEVA. (1) A Vedic *ṛsi*, author of many hymns. In one of his hymns he represents himself as speaking before his birth, saying, "Let me not come forth by this path, for it is difficult (of issue) let me come forth obliquely from the side." Sāyaṇa, the commentator, says in explanation, "The *ṛsi* Vāmadeva, whilst yet in the womb, was reluctant to be born in the usual manner, and resolved to come into the world through his mother's side Aware of his purpose, the mother prayed to Aditi, who thereupon came with her son Indra to expostulate with the *ṛsi*." [This story accords with that told by the Buddhists of the birth of Buddha.] In the same hymn Vamadeva says, "In extreme destitution I have cooked the entrails of a dog", and Manu cites this to show that a man is not rendered impure even by eating the flesh of dogs for the preservation of his life In another hymn he says, "As a hawk I came forth with speed"; and a commentator explains, "Having assumed the form of a hawk, he came forth from the womb by the power of Yoga, for he is considered to have been endowed with divine knowledge from the period of his conception." (2) A Vedic sage mentioned in the *Mahabharata* as possessor of two horses of marvellous speed called Vāmyas. (3) A name of Śiva; also of one of the Rudras

VĀMANA. The dwarf incarnation of Visnu (*see* Avatāra)

VĀMANAPURĀṆA. "That in which the four-faced Brahmā taught the three objects of existence as subservient to the greatness of Trivikrama (Viṣṇu), which treats also of the Śiva *kalpa*, and which consists of 10,000 stanzas, is called the *Vāmana Purāna*." It contains an account of the dwarf incarnation of Visnu, and "extends to about 7000 stanzas, but its contents scarcely establish its claim to the character of a Purāṇa." "It is of a more tolerant character than the (other) Purāṇas, and divides its homage impartially between Śiva and Viṣṇu with tolerable impartiality. It has not the air of any antiquity, and its compilation may have amused the leisure of some brāhmaṇa of Benares three or four centuries ago." — *Wilson*.

VĀNAPRASTHA. 'A dweller in the woods.' A brāhmaṇa in the third stage of his religious life, passing his time as an anchorite in the woods. (*see* Brāhmana)

VANACARAS (mas), **VANECARĪS** (fem.). Wanderers of the woods. Fauns, Dryads, or sylvan guardians.

VAṀŚA. A race or family. Lists of the *ṛsis* or successive teachers of the Vedas which are found attached to some of the *Brāhmaṇas* are called Vamśas.

VAṀŚA-BRĀHMAṆA. The eighth *Brāhmana* of the *Sāmaveda*. It has been edited by Burnell.

VAPUSMAT. A man who killed King Marutta of the Solar race. Dama, son or grandson of Marutta, in retaliation killed Vapuṣmat. With his blood he made the funeral offerings to the Manes of Marutta, and with the flesh he fed the brāhmanas who were of *rāksasa* descent.

VARADĀ. 'Bestower of boons.' A name of Devī, also of Sarasvatī.

VARĀHA. The boar incarnation of Visnu (*see* Avatāra)

VĀRĀHA KALPA. The present *kalpa* or year of Brahmā. (*see* Kalpa)

VARĀHAMIHIRA. An astronomer who was one of "the nine gems" of the court of Vikramāditya. (*see* Nava-ratna) He was author of *Bṛhatsamhitā* and *Bṛhajjātaka*. His death is placed in *Śaka* 509 (AD 587).

VARĀHA PURĀṆA. "That in which the glory of the great Varāha is predominant, as it was revealed to Earth by Visnu, in connexion, wise Munis, with the Mānava *kalpa*, and which contains 24,000 verses, is called the *Varāha Purāṇa*"; but this description differs so from the Purāṇa which bears the name in the present-day, that Wilson doubts its applying to it. The known work "is narrated by Viṣṇu as Varāha, or in the boar incarnation, to the personified Earth. Its extent, however, is not half that specified, little exceeding 10,000 stanzas. It furnishes also itself evidence of the prior currency of some other work similarly denominated." "It may perhaps be referred to the early part of the twelfth century."

VĀRĀṆASĪ. The sacred city of Benares; also called Kāśī.

VĀRṆĀVATA. The city in which the Pāndavas dwelt in exile.

VARARUCI. A grammarian who is generally supposed to be one with Kātyāyana (q.v.). There was another Vararuci who was one of "the nine gems" at the court of Vikramāditya.

VARDDHAKSATRĪ. A patronymic of Jayadratha

VĀRKSHĪ. Daughter of a sage, who is instanced in the *Mahabharata* as being a virtuous woman, and wife of ten husbands

VARṆA. 'Class or caste.' The *Caturvarna*, or four castes, as found established in the code of Manu, are —

1. Brāhmana: The sacerdotal and learned class, the members of which may be, but not necessarily priests.
2. Kṣatriya: The regal and warrior caste.
3. Vaiśya: Trading and agricultural caste.
4. Śūdra: Servile caste, whose duty is to serve the other three

The first three castes were called *dvija*, "twice born regenerate", from their being entitled to investiture with the sacred thread which effects a second birth. The brāhmanas maintain that their caste alone remains, that the other three have been lost or degraded, and it is generally believed that there are no pure kṣatriyas or vaiśyas now existing. The numerous castes which have sprung up from the intercourse of people of different castes or from other causes are called *varnasankara*, 'mixed castes'.

VARṢA. A region. Nine *varṣas* are enumerated as situated between the great mountain ranges of the earth: (1) Bhāratavarsa, India, (2) Kimpuruṣa or Kinnara; (3) Hari; (4) Ramyaka; (5) Hiranmaya, (6) Uttarakuru; (7) Ilāvṛta; (8) Bhadrāśva; (9) Ketumāla.

VĀRṢṆEYA. A name of Kṛṣṇa as a descendant of Vṛsni. Name of King Nala's charioteer.

VĀRTTIKAS. Supplementary rules or notes to the grammar of Pāṇini by later grammarians, as Kātyāyana, Patañjali, &c. Kātyāyana is the chief of these annotators, and is called *vārttikakāra*, 'the annotator'.

VARUṆA. Similar to Οὐρανός 'The universal encompasser, the all-embracer'. One of the oldest of the Vedic deities, a personification of the all-investing sky, the maker and upholder of heaven and earth. As such he is king of the universe, king of gods and men, possessor of illimitable knowledge, the supreme deity to whom especial honour is due. He is often associated with Mitra, he being the ruler of the night and Mitra of the day; but his name

frequently occurs alone, that of Mitra only seldom. In later times he was chief among the lower celestial deities called Ādityas, and later still he became a sort of Neptune, a god of the seas and rivers, who rides upon the Makara. This character he still retains. His sign is a fish. He is regent of the west quarter and of one of the *naksatras* or lunar mansions According to the *Mahābhārata* he was son of Kardama and father of Puskara. The *Mahābhārata* relates that he carried off Bhadrā, the wife of Utathya (q.v.), a brāhmaṇa, but Utathya obliged him to submit and restore her. He was in a way the father of the sage Vasistha (q v.). In the Vedas, Varuṇa is not specially connected with water, but there are passages in which he is associated with the element of water both in the atmosphere and on the earth, in such a way as may account for the character and functions ascribed to him in the later mythology.

Dr. Muir thus sums up in the words of the hymns the functions and attributes of Varuna: "The grandest cosmical functions are ascribed to Varuna. Possessed of illimitable resources (or knowledge), this divine being has meted out (or fashioned) and upholds heaven and earth, he dwells in all worlds as sovereign ruler; indeed the three worlds are embraced within him. He made the golden and revolving sun to shine in the firmament. The wind which resounds through the atmosphere is his breath. He has opened out boundless paths for the sun, and has hollowed out channels for the rivers, which flow by his command. By his wonderful contrivance the rivers pour out their waters into the one ocean but never fill it. His ordinances are fixed and unassailable. They rest on him unshaken as on a mountain. Through the operation (of his laws) the moon walks in brightness, and the stars which appear in the nightly sky mysteriously vanish in daylight. Neither the birds flying in the air, nor the rivers in their ceaseless flow can attain a knowledge of his power or his wrath. His messengers behold both worlds. He knows the flight of birds in the sky, the paths of ships on the ocean, the course of the far-travelling wind, and beholds all the things that have been or shall be done. No creature can even wink without him. He witnesses men's truth and falsehood. He instructs the *ṛsi* Vasiṣṭha in mysteries; but his secrets and those of Mitra are not to be

revealed to the foolish." "He has unlimited control over the destinies of mankind. He has a hundred thousand remedies, and is supplicated to show his wide and deep benevolence and drive away evil and sin, to untie sin like a rope and remove it He is entreated not to steal away, but to prolong life, and to spare the suppliant who daily transgresses his laws. In many places mention is made of the bonds or nooses, with which he seizes and punishes transgressors. Mitra and Varuna conjointly are spoken of in one passage as being barriers against falsehood, with many nooses which the hostile mortal cannot surmount; and, in another place, Indra and Varuna are described as binding with bonds not formed of rope. On the other hand, Varuna is said to be gracious even to him who has committed sin. He is the wise guardian of immortality, and a hope is held out that he and Yama, reigning in blessedness, shall be beheld in the next world by the righteous."

"The attributes and functions ascribed to Varuna impart to his character a moral elevation and sanctity far surpassing that attributed to any other Vedic deity."

The correspondence of Varuṇa with Ouranos has been already noted, but "the parallel will not hold in all points. There is not in the Vedic mythology any special relation between Varuṇa and Pṛthivī (the earth) as husband and wife, as there is between Ouranos and Gaia in the theogony of Hesiod; nor is Varuṇa represented in the Veda, as Ouranos is by the Greek poet, as the progenitor of Dyaus (Zeus), except in the general way in which he is said to have formed and to preserve heaven and earth" (*Muir's Texts*, V. 58). Manu also refers to Varuna as "binding the guilty in fatal cords."

In the Purānas, Varuṇa is sovereign of the waters, and one of his accompaniments is a noose, which the Vedic deity also carried for binding offenders: this is called Nāgapāśa, Pulakāṅga, or Viśva-jit. His favourite resort is Puṣpagiri, 'flower mountain', and his city Vasudhānagara or Sukhā. He also possesses an umbrella impermeable to water, formed of the hood of a cobra, and called Ābhoga. The *Viṣṇu Purāṇa* mentions an incident which shows a curious coincidence between Varuṇa and Neptune. At the marriage of the sage Ṛcīka, Varuṇa supplied him with the thousand fleet white horses which the bride's father had demanded

of him. Varuna is also called Pracetas, Amburāja, Jalapati, Keśa, 'lord of the waters'; Uddāma, 'the surrounder'; Pāśabhṛt, 'the noose-carrier'; Viloma, Vāriloma, 'watery hair'; Yādaḥpati, 'king of aquatic animals'. His son is named Agasti.

VARUṆĀNĪ, VARUṆĪ. Wife of Varuna and goddess of wine. She is said to have sprung from the churning of the ocean. The goddess of wine is also called Madā and Surā.

VASANTA. Spring and its deified personification.

VASANTASENĀ. The heroine of the drama called *Mṛcchakatī*, 'the toy cart'.

VĀSAVADATTĀ. A princess of Ujjayinī, who is the heroine of a popular story by Subandhu. The work has been printed by Dr. F. Hall in the *Bibliotheca Indica.* He considers it to have been written early in the seventh century. (*see* Udayana).

VASIṢṬHA. 'Most wealthy' A celebrated Vedic sage to whom many hymns are ascribed. According to Manu he was one of the seven great *ṛsis* and of the ten Prajāpatis. There was a special rivalry between him and the sage Viśvāmitra, who raised himself from the ksatriya to the brāhmaṇa caste. Vasistha was the possessor of a "cow of plenty", called Nandinī, who had the power of granting him all things (*vastu*) he desired, hence his name. A law-book is attributed to him, or to another of the same name. Though Vasistha is classed among the Prajāpatis who sprang from Brahmā, a hymn in the *Ṛgveda* and the commentaries thereon assign him a different origin, or rather a second birth, and represent him and the sage Agastya to have sprung from Mitra and Varuna. The hymn says, "Thou, O Vasiṣṭha, art a son of Mitra and Varuṇa, born a brāhmana from the soul of Urvaśī. All the gods placed in the vessel thee the drop which had fallen through divine contemplation." The comment on this hymn says, "When these two Ādityas (Mitra and Varuṇa) beheld the apsaras Urvaśī at a sacrifice their seed fell from them. . . . It fell on many places, into a jar, into water, and on the ground. The *muni* Vasiṣṭha was produced on the ground, while Agastya was born in the jar."

There is a peculiar hymn attributed to Vasiṣṭha in the *Ṛgveda* (Wilson, IV.121), beginning "Protector of the dwelling",

which the commentators explain as having been addressed by him to a house-dog which barked as he entered the house of Varuna by night to obtain food after a three days' fast. By it the dog was appeased and put to sleep, "wherefore these verses are to be recited on similar occasions by thieves and burglars."

In the same Veda and in the *Aitareya Brahmana*, Vasistha appears as the family priest of King Sudās, a position to which his rival Viśvāmitra aspired. This is amplified in the *Mahabharata*, where he is not the priest of Sudās but of his son Kalmasapāda, who bore the patronymic Saudāsa It is said that his rival Viśvāmitra was jealous, and wished to have this office for himself, but the king preferred Vasṣṭha. Vasistha had a hundred sons, the eldest of whom was named Śaktri. He, meeting the king in the road, was ordered to get out of the way; but he civilly replied that the path was his, for by the law a king must cede the way to a brāhmana. The king struck him with a whip, and he retorted by cursing the king to become a man-eater. Viśvāmitra was present, but invisible, and he maliciously commanded a man-devouring *rākṣasa* to enter the king. So the king became a man-eater, and his first victim was Śaktri. The same fate befell all the hundred sons, and Vasiṣṭha's grief was boundless. He endeavoured to destroy himself in various ways. He cast himself from the top of mount Meru, but the rocks he fell upon were like cotton. He passed through a burning forest without harm. He threw himself into the sea with a heavy stone tied to his neck, but the waves cast him on dry land. He plunged into a river swollen by rain, but although he had bound his arms with cords, the stream loosened his bonds and landed him unbound (*vipāsa*) on its banks. From this the river received the name of Vipāśā (Byās). He threw himself into another river full of alligators, but the river rushed away in hundred directions, and was consequently called Śata-dru (Sutlej). Finding that he could not kill himself, he returned to his hermitage, and was met in the wood by King Kalmāsapāda, who was about to devour him, but Vasiṣṭha exorcised him and delivered him from the curse he had borne for twelve years. The sage then directed the king to return to his kingdom and pay due respect to brāhmaṇas. Kamāṣapāda begged Vasiṣṭha to give him offspring. He promised to do so, and "being solicited by the king

to beget an heir to the throne, the queen became pregnant by him and brought forth a son at the end of twelve years".

Another legend in the *Mahābhārata* represents Viśvāmitra as commanding the river Sarasvatī to bring Vasiṣṭha, so that he might kill him By direction of Vasiṣṭha the river obeyed the command, but on approaching Viśvāmitra, who stood ready armed, it promptly carried away Vasiṣṭha in another direction.

The enmity of Vasiṣṭha and Viśvāmitra comes out very strongly in the *Rāmāyana*. Viśvāmitra ruled the earth for many thousand years as king, but he coveted the wondrous cow of plenty which he had seen at Vasiṣṭha's hermitage, and attempted to take her away by force A great battle followed between the hosts of King Viśvāmitra and the warriors produced by the cow to support her master. A hundred of Viśvāmitra's sons were reduced to ashes by the blast of Vasistha's mouth, and Viśvāmitra being utterly defeated, he abdicated and retired to the Himālaya. The two met again after an interval and fought in single combat. Viśvāmitra was again worsted by the Brāhmaṇical power, and "resolved to work out his own elevation to the Brāhmaṇical order" so as to be upon an equality with his rival. He accomplished his object and became a priest, and Vasiṣṭha suffered from his power. The hundred sons of Vasiṣṭha denounced Viśvāmitra for presuming, though a ksatriya, to act as a priest. This so incensed Viśvāmitra that he "by a curse doomed the sons of Vasistha to be reduced to ashes and reborn as degraded outcasts for seven hundred births". Eventually, "Vasiṣṭha, being propitiated by the gods, became reconciled to Viśvāmitra, and recognised his claim to all the prerogatives of a brāhmana *ṛsi*, and Viśvāmitra paid all honour to Vasiṣṭha".

A legend in the *Visṇu Purāṇa* represents Vasiṣṭha as being requested by Nimi, a son of Ikṣvāku, to officiate at a sacrifice which was to last for a thousand years. The sage pleaded a prior engagement to Indra for five hundred years, but offered to come at the end of that period. The king made no remark, and Vasiṣṭha, taking silence as assent, returned as he had proposed. He then found that Nimi had engaged the *ṛsi* Gautama to perform the sacrifice, and this so angered him that he cursed the king to lose his corporeal form. Nimi retorted the curse, and in consequence

"the vigour of Vasiṣṭha entered into the vigour of Mitra and Varuna. Vasistha, however, received from them another body when their seed had fallen from them at the sight of Urvaśī."

In the *Mārkandeya Purāna* he appears as the family priest of Hariścandra. He was so incensed at the treatment shown to that monarch by Viśvāmitra, that he cursed that sage to be transformed into a crane. His adversary retorted by dooming him to become another bird, and in the forms of two monstrous birds they fought so furiously that the course of the universe was disturbed, and many creatures perished. Brahmā at length put an end to the conflict by restoring them to their natural forms and compelling them to be reconciled.

According to the *Viṣnu Purāna*, Vasiṣṭha had for wife Urjā, one of the daughters of Dakṣa, and by her he had seven sons. The *Bhāgavata Purāna* gives him Arundhatī for wife. The *Visnu Purāna* also makes him the family priest "of the house of Iksvāku"; and he was not only contemporary with Iksvāku himself, but with his descendants down to the sixty-first generation. "Vasiṣṭha, according to all accounts (says Dr. Muir), must have been possessed of a vitality altogether superhuman", for it appears that the name Vasiṣṭha is "used not to denote merely a person belonging to a family so-called, but to represent the founder of the family himself as taking part in the transactions of many successive ages."

"It is clear that Vasiṣṭha, although he is frequently designated in post-Vedic writings as a brāhmaṇa, was, according to some authorities, not really such in any proper sense of the word, as in the accounts which are given of his birth he is declared to have been either a mind-born son of Brahmā, or the son of Mitra and Varuṇa and the Apsaras Urvaśī, or to have had some other supernatural origin" (*Muir*, I.337). Vasiṣṭha's descendants are called Vāsiṣṭhas and Vāṣkalas.

VĀSTOṢPATI. 'House protector.' One of the later gods of the Veda, represented as springing from Brahmā's alliance with his daughter. He was the protector of sacred rites and guardian of houses.

VASU. The Vasus are a class of deities, eight in number, chiefly

known as attendants upon Indra They seem to have been in Vedic times personifications of natural phenomena They are Āpa (water), Dhruva (pole-star), Soma (moon), Dharā (earth), Anila (wind), Anala (fire), Prabhāsa (dawn), and Pratyuṣa (light). According to the *Ramayana* they were children of Aditi.

VASUDEVA. Son of Śura, of the Yadava branch of the Lunar race. He was father of Kṛṣṇa, and Kuntī, the mother of the Pandava princes, was his sister. He married seven daughters of Āhuka, and the youngest of them, Devaki, was the mother of Kṛṣṇa After the death of Kṛṣṇa and Balarama he also died, and four of his wives burnt themselves with his corpse So says the *Mahabharata*, but according to the *Visnu Purana* he and Devakī and Rohinı burnt themselves at Dvarakā. He received the additional name of Ānakadundubhi, because the gods, conscious that he was to be the putative father of the divine Kṛṣṇa, sounded the drums of heaven at his birth. He was also called Bhukaśyapa and Dundu, 'drum'.

VĀSUDEVA. A name of Kṛṣṇa, derived from that of his father, Vasudeva; but as that is incompatible with his claims to divinity, the *Mahābhārata* explains that he is so-called "from his dwelling (*vasanāt*) in all beings, from his issuing as a Vasu from a divine womb". The name was assumed by an impostor named Paundraka, who was killed by Kṛṣṇa. (*see* Paundraka)

VĀSUKI. King of the Nāgas or serpents who live in *patāla*. He was used by the gods and *asuras* for a coil round the mountain Mandāra at the churning of the ocean. (*see* Śesa)

VASUŚENA. A name of Karna.

VĀTA. 'Wind.' Generally the same as Vāyu, but the name is sometimes combined in the Veda with that of Parjanya, and Parjanyavātā and Vāyu are then mentioned distinctively.

VĀTĀPI. Vātāpi and Ilvala, two *rākṣasas*, sons either of Hrāda or Vipracitti. They are mentioned in the *Rāmāyaṇa* as dwelling in the Dandaka forest. Vātāpi assumed the form of a ram which was offered in sacrifice and afterwards eaten by brāhmanas. Ilvala then called upon him to come forth, and accordingly he tore his way out of the stomachs of the brāhmaṇas. He tried the same trick upon Agastya, but that austere sage ate and digested him.

Ilvala, as before, called his brother to come forth, and assaulted the sage, who told him that his brother would never return. Then Ilvala was burnt up by fire from the eyes of Agastya The *Mahābhāratā*'s story varies slightly

VAṬA-VĀSIN. 'Dwelling in fig-trees' (*vata*). *Yaksas*

VATSA, VATSA-RĀJA. King of Vatsa, the capital of which was Kauśāmbī. A title of the prince Udayana. There are many persons named Vatsa.

VĀTSYĀYANA. A sage who wrote upon erotic subjects, and was author of the *Kāma-sūtras* and *Nyāya-bhāsa*. He is also called Mallanāga.

VĀYU. 'Air, wind.' The god of the wind, Eolus. In the Vedas he is often associated with Indra, and rides in the same car with him, Indra being the charioteer. The chariot has a framework of gold which touches the sky, and is drawn by thousand horses. There are not many hymns addressed to him. According to the *Nirukta* there are three gods specially connected with each other. "Agni, whose place is on earth; Vāyu or Indra, whose place is in the air; and Sūrya, whose place is in the heaven." In the hymn Purusa-sūkta Vāyu is said to have sprung from the breath of Purusa, and in another hymn he is called the son-in-law of Tvastṛ. He is regent of the north-west quarter, where he dwells.

According to the *Viṣṇu Purāṇa* he is king of the *gandharvas*. The *Bhāgavata Parāṇa* relates that the sage Nārada incited the wind to break down the summit of mount Meru. He raised a terrible storm which lasted for a year, but Viṣṇu's bird, Garuda shielded the mountain with his wings, and all the blasts of the wind-god were in vain. Nārada then told him to attack the mountain in Garuḍa's absence. He did so, and breaking off the summit of the mountain, he hurled it into the sea, where it became the island of Laṅkā (Ceylon).

Vāyu is the reputed father of Bhīma and of Hanumat, and he is said to have made the hundred daughters of King Kuśanābha crooked because they would not comply with his licentious desires, and this gave the name Kānya-kubja, 'hump-backed damsel', to their city.

Other names of Vāyu (wind) are Anila, Marut, Pavana, Vāta, Gandhavaha, 'bearer of perfumes'; Jalakāntāra, 'whose garden is water'; Sadāgata, Satataga, 'ever moving', &c

VĀYU PURĀṆA. "The Purāna in which Vayu has declared the laws of duty, in connection with the Śveta *kalpa*, and which comprises the *māhātmya* of Rudra, is the *Vayu Purāna*; it contains twenty-four thousand verses" No MS. containing this number of verses has yet been discovered, but there are indications of the work being imperfect. The Purāna is divided into four sections, the first beginning with the creation, and the last treating of the ages to come. It is devoted to the praise of Śiva, and is connected with the *Śiva Purana*, for when one of them is given in a list of Puranas the other is omitted.

VEDA. Root, *vid*, 'know'. 'Divine knowledge.' The Vedas are the holy books which are the foundation of the Hindu religion. They consist of hymns written in an old form of Sanskṛt and according to the most generally received opinion they were composed between 1500 and 1000 BC. But there is no direct avidence as to their age, and opinions about it vary considerably. Some scholars have thought that the oldest of the hymns may be carried back a thousand years farther. It seems likely that some of the hymns were composed before the arrival of the Āryan immigrants in India, and there is no doubt that the hymns vary greatly in age and spread over a very considerable period.

There are various statements as to the origin of the Vedas. One is that the hymns emanated like breath from Brahmā, the soul of the universe. It is agreed that they were revealed orally to the *ṛsis* or sages whose names they bear; and, hence, the whole body of the Veda is known as Śruti, 'what was heard'.

The Vedas are now four in number: (1) *Ṛg*, (2) *Yajur*, (3) *Sāma*, (4) *Atharva*; but the *Atharva* is of comparatively modern origin. The other three are spoken of by Manu as the "three Vedas", and are said by him to have been "milked out as it were", from fire, air, and the sun. In reality the *Ṛgveda* is *the* Veda, the original work; for the *Yajur* and the *Sāma* are merely different arrangements of its hymns for special purposes.

Each Veda is divided into two parts, *Mantra* and *Brāhmaṇa*.

The *Mantra*, or 'instrument of conveying thought', consists of prayer and praise embodied in the metrical hymns. The *Brāhmana*, a collective term for the treatises called *Brāhmanas*, is of later date than the *Mantra*. It is written in prose, and contains liturgical and ritualistic glosses, explanations, and applications of the hymns illustrated by numerous legends. To the *Brahmanas* are added the Āraṇyakas and Upanisads, mystical treatises in prose and verse, which speculate upon the nature of spirit and of God, and exhibit a freedom of thought and speculation which was the beginning of Hindu philosophy. All the Vedic writings are classified in two great divisions, exoteric and esoteric: the Karma-kāṇḍa, 'department of works', the ceremonial; and the Jñana-kāṇda, 'department of knowledge'. The hymns and prayers of the *Mantra* come under the first, the philosophical speculations of the *Brāhmanas*, and especially of the Upanisads, under the second division. All are alike Śruti or revelation. (*see* Brāhmana, Upanisad, &c.)

The *Mantra* or metrical portion is the most ancient, and the book or books in which the hymns are collected are called Saṁhitās. The *Ṛgveda* and the *Sāmaveda* have each one *Saṁhita*; the *Yajurveda* has two Saṁhitās.

As before stated, the *Ṛgveda* is the original Veda from which the *Yajur* and *Sāman* are almost exclusively derived. It consists of 1017 *sūktas* or hymns, or with eleven additional hymns called Vālakhilyas of an apocryphal character, 1028. These are arranged in eight *aṣtakas*, 'octaves', or *khanḍas*, 'sections', which are again subdivided into as many *adhyāyas*, 'chapters', 2006 *vargas* or 'classes', 10,417 *ṛks* or 'verses', and 153,826 *padas* or 'words'. There is another division, which runs on concurrently with this division, in ten *manḍalas*, 'circles' or 'classes', and 85 *anuvākas* or 'sections'. The total number of hymns is the same in both arrangements. It is a generally received opinion that the hymns of the tenth *maṇḍala* are later in date than the others.

A few hymns of the *Ṛgveda*, more especially some of the later hymns in the tenth *maṇḍala*, appear to contain some vague, hazy conception of one Supreme Being; but as a whole they are addressed directly to certain personifications of the powers of nature, which personifications were worshipped as deities having

those physical powers under their control. From these powers the Vedic poets invoked prosperity on themselves and their flocks; they extolled the prowess of these elemental powers in the struggles between light and darkness, warmth and cold, and they offered up joyous praise and thanksgiving for the fruits of the earth and personal protection Chief among the deities so praised and worshipped were Agni, Indra, and Surya More hymns are addressed to Agni (Ignis), 'fire', than to any other deity and chiefly in its sacrificial character, though it receives honour also for its domestic uses. Indra was honoured as the god of the atmosphere, who controlled the rains and the dew, so all-important to an agricultural people. Surya, 'the sun', was 'the source of heat', but he shared this honour with Agni, the sun being considered a celestial fire Among the most ancient of the myths was that of Dyaus-pitar, 'heavenly father', the regent of the sky Others were Aditi, 'the finite expanse'; Varuna (Οὐρανός), 'the investing sky', afterwards god of the waters, Usas (ἠώς), 'the dawn', daughter of the sky; the two Aśvins, 'twin sons of the sun', ever young and handsome, and riding in a golden car as precursors of the dawn. Pṛthivi, 'the broad one', as the earth was called, received honour as the mother of all beings. There were also the Maruts or storm-gods, personifications of the wind, the especial foes of Vṛtra, the spirit of drought and ungenial weather, who was in constant conflict with Indra; Rudra, the howling, furious god, who ruled the tempest and the storm; Yama, the god of the dead and judge of departed spirits, also received his meed of reverence; last, though apparently not least in the estimation of the Āryan worshippers, was Soma, the personification of the fermented juice of the plant so named. This exhilarating liquid was alike acceptable to the gods and their worshippers, and many hymns are addressed to it as a deity.

To each hymn of the *Ṛgveda* there is prefixed the name of the *ṛsi* to whom it was revealed, as Vasiṣṭha, Viśvāmitra, Bhraradvāja, and many others; and these sages are frequently spoken of as authors of the hymns bearing their names. It is quite unknown when the hymns were first committed to writing. They were transmitted orally from generation to generation, and continued to be so handed down even after they had been collected and

arranged by Kṛṣṇa Dvaipāyana, 'the arranger' The oral teaching of the Vedas produced what are called the *śakhās* or 'schools' of the Vedas. Different learned men, or bodies of men, became famous for their particular versions of the text, and taught these versions to their respective pupils. These different versions constitute the *śākhās*; they present, as might be expected, many verbal variations, but no very material discrepancies.

"The poetry of the *Ṛgveda*," says Professor Cowell, "is remarkably deficient in that simplicity and natural pathos or sublimity which we naturally look for in the songs of an early period of civilisation The language and style of most of the hymns is singularly artificial. . . . Occasionally we meet with fine outbursts of poetry, especially in the hymns addressed to the dawn, but these are never long sustained; and as a rule we find few grand similes or metaphors." A similar opinion is expressed by Professor Williams, who finds them "to abound more in puerile ideas than in striking thoughts and lofty conceptions".

The *Yajur* or second Veda is composed almost exclusively of hymns taken the *Ṛg*, but it contains some prose passages which are new. Many of the hymns show considerable deviations from the original text of the *Ṛg*. These differences may perhaps be attributable either to an original difference of the traditional text or to modifications required by the ritualistic uses of the *Yajur*. The *Yajurveda* is the priests' office-book, arranged in a liturgical form for the performance of sacrifices. As the manual of the priesthood, it became the great subject of study, and it has a great number of different *śākhās* or schools. It has two Saṁhitās, one called the *Taittirīya Saṁhita*, the other *Vājasaneyī Saṁhitā*, commonly known as the Black and White *Yajur*. Of these, the former is the more ancient, and seems to have been known in the third century BC. These Saṁhitās contain upon the whole the same matter, but the arrangement is different. The White *Yajur* is the more orderly and systematic, and it contains some texts which are not in the Black.

The Saṁhitā of the *Taittirīya* or Black *Yajur* is arranged in 7 *kāṇḍas* or books, 44 *praśnas*, or chapters, 651 *anuvākas* or section, and 2198 *kaṇḍikās* or pieces, "fifty words as a rule forming a *kaṇḍikā*". The Saṁhitā of the *Vājasaneyī* or White

Yajur is in 40 *adhyayas* or chapters, 303 *anuvakas*, and 1975 *kandikās*

How the separation into two Samhitas arose has not been ascertained. It probably originated in a schism led by the sage Yājñavalkya; but if it did not, it produced one, and the adherents of the two divisions were hostile to each other and quarrelled like men of different creeds. In later days a legend was invented to account for the division, which is thus given by the *Visnu* and *Vāyu Purānas*: The *Yajurveda*, in twenty-seven branches (śākhās) was taught by Vaiśampāyana to his disciple Yājñavalkyas. Vaiśampāyana had the misfortune to kill his sister's child by an accidental kick, and he then called upon his disciples to perform the appropriate expiatory penance. Yājñavalkya refused to join the "miserable inefficient brāhmanas", and a quarrel ensured. The teacher called upon the disciple to give up all that he had learnt from him; and the disciple, with the same quick temper, vomited forth the *Yajur* texts which he had acquired, and they fell upon the ground stained with blood. The other pupils were turned into partridges (Tittiri), and they picked up the disgorged texts; hence the part of the Veda which was thus acquired was called *Taittirīya* and Black. Yājñavalkya sorrowfully departed, and by the performance of severe penances induced the Sun to impart to him those *Yajur* texts which his master had not possessed. The Sun then assumed the form of a horse (Vājin), and communicated to him the desired texts. The priests of this portion of the Veda were called Vājins, while the Samhitā itself was called Vājasaneyī, and also White (or bright), because it was revealed by the sun. The statement that Yājñavalkya received this Veda from the sun is, however, earlier than the Purānas, for it is mentioned by the grammarian Kātyāyana. A more reasonable and intelligible explanation is, that Vājasaneyī is a patronymic of Yājñavalkya, the offspring of Vājsani, and that *Taittirīya* is derived from Tittiri, the name of a pupil of Yāska's. Weber, the man best acquainted with this Veda, says, "However absurd this legend (of the Purānas) may be, a certain amount of sense lurks beneath its surface. The Black *Yajur* is, in fact, a motley undigested jumble of different pieces; and I am myself more inclined to derive the name *Taittirīya* from the variegated partridge (Tittiri) than from

the *ṛsi* Tittiri." Goldstucker's view is, that the "motely character of the Black *Yajurveda* arises from the circumstance that the distinction between the *Mantra* and *Brāhmana* portions is not so clearly established in it as in the other Vedas, hymns and matter properly belonging to the *Brāhmanas* being there intermixed. This defect is remedied in the White *Yajurveda*, and it points, therefore, to a period when the material of the old *Yajur* was brought into a system consonant with prevalent theories, literary and ritualistic."

The *Sāmaveda Samhitā* is wholly metrical It contains 1549 verses, only seventy-eight of which have not been traced to the *Ṛgveda*. The readings of the text in this Veda frequently differ, like those of the *Yajur*, from the text as found in the *Ṛg*, and Weber considers that the verses "occurring in the *Sāma Samhita* generally stamp themselves as older and more original by the greater antiquity of their grammatical forms". But this opinion is disputed. The verses of the *Sāma* have been selected and arranged for the purpose of being chanted at the sacrifices or offerings of the Soma. Many of the invocations are addressed to Soma, some to Agni, and some to Indra. The *mantra* or metrical part of the *Sama* is poor in literary and historical interest, but its *Brāhmanas* and the other literature belonging to it are full and important.

There were different sets of priests for each of the three Vedas. Those whose duty it was to recite the *Ṛgveda* were called Hotṛs or Bahvṛcas, and they were required to know the whole Veda. The priests of the *Yajur*, who muttered its formulas in a peculiar manner at sacrifices, were called Adhvaryus, and the chanters of the verses of the *Sāman* were called Udgātṛs.

The *Atharvaveda*, the fourth Veda, is of later origin than the others. This is acknowledged by the brāhmanas, and is proved by the internal evidence of the book itself. It is supposed to date from about the same period as the tenth *maṇḍala* of the *Ṛgveda*, and as Manu speaks of only "the three Vedas", the *Atharva* could hardly have been acknowledged in his time. Professor Whitney thinks its contents may be later than even the tenth *mandala* of the *Ṛg*, although these two "stand nearly connected in import and origin". There are reasons for supposing it to have had its origin among the Saindhavas on the banks of the Indus. One-sixth of the

whole work is not metrical, "and about one-sixth (of the hymns) is also found among the hymns of the *Ṛgveda*, and mostly in the tenth book of the latter; the rest is peculiar to the *Atharva*". The number of the hymns is about 760, and of the verses about 6000. Professor Whitney, the editor of the *Atharva*, speaks of it thus: "As to the internal character of the *Atharva* hymns, it may be said of them, as of the tenth of the *Ṛg*, that they are productions of another and a later period, and the expressions of a different spirit from that of the earlier hymns in the other Vedas. In the latter, the gods are approached with reverential awe indeed, but with love and confidence also; a worship is paid them that exalts the offerer of it; the demons embraced under the general name *rākṣasa* are objects of horror whom the gods ward off and destroy; the divinities of the *Atharva* are regarded rather with a kind of cringing fear, as powers whose wrath is to be deprecated and whose favour curried, for it knows a whole host of imps and hobgoblins, in ranks and classes, and addresses itself to them directly, offering them homage to induce them to abstain from doing harm. The *mantra* prayer, which in the older Veda is the instrument of devotion, is here rather the tool of superstition; it wrings from the unwilling hands of the gods the favours which of old their goodwill to men induced them to grant, or by simple magical power obtains the fulfilment of the utterer's wishes. The most prominent characteristic feature of the *Atharva* is the multitude of incantations which it contains; these are pronounced either by the person who is himself to be benefited, or more often by the sorcerer for him, and are directed to the procuring of the greatest variety of desirable ends; most frequently perhaps long life or recovery from grievous sickness is the object sought; then a talisman, such as a necklace, is sometimes given or in very numerous cases some plant endowed with marvellous virtues is to be the immediate external means of the cure; further, the attainment of wealth or power is aimed at, the downfall of enemies, success in love or in play, the removal of petty pests, and so on, even down to the growth of hair on a bald pate. There are hymns, too, in which a single rite or ceremony is taken up and exalted, somewhat in the same strain as the Soma in the Pāvamanya hymns of the *Ṛg*. Others of a speculative mystical

character are not wanting; yet their number is not so great as might naturally be expected, considering the development which the Hindu religion received in the periods following that of the primitive Veda. It seems in the main that the *Atharva* is of popular rather than of priestly origin; that in making the transition from the Vedic to modern times, it forms an intermediate step rather to gross idolatries and superstitions of the ignorant mass than to the sublimated Pantheism of the brāhmanas." Such is the general character of the fourth Veda, but Max Muller has translated a hymn in his *Ancient Sanskrit Literature*, of which Professor Wilson said in the *Edinburgh Review*, "We know of no passage in Vedic literature which approaches its simple sublimity." This hymn is addressed to Varuna, "the great one who rules over these worlds, and beholds all as if he were close by; who sees all that is within and beyond heaven and earth," &c

This Veda is also called the brāhmana Veda, "because it claims to be the Veda for the chief sacrifical priest, the brāhmana". It has a *Brāhmana* called Gopatha and many Upanisads. An entirely new recension of this Veda has lately been found in Kaśmīr. It is in the hands of Professor Roth, and is believed to show many important variations.

The whole of the *Ṛgveda*, with the commentary of Sāyana, has been magnificently printed in six large quarto volumes under the editorship of Max Müller, at the expense of the Government of India. Editions of the text separately in the Saṁhitā and in the *pada* forms have been published by him; also another edition with the Saṁhitā and *pada* texts in opposite pages. There is also a complete edition of the text in Roman characters by Aufrecht, and a portion of the text was published by Roer in the *Bibliotheca Indica*. Dr. Rosen published the first *astaka* of the text, with a Latin translation, in 1838. Four volumes of Wilson's incomplete translation have appeared. There is a French translation by Langlois, and Max Müller has printed a critical translation of twelve hymns to the Maruts. There are other translations of portions. Translations by Ludwig and by Grassmann have also lately appeared. The text, with an English and Marāṭhī translation, has appeared in monthly parts in Bombay.

The Saṁhita of the Black *Yajurveda* has been published by Roer and Cowell in the *Bibliotheca Indica*. The White has been printed by Weber, and another edition has been published in Calcutta

Of the *Sāma Saṁhitā*, the text and a translation have been published by Dr Stevenson. Benfey has also published the text with a German translation and a glossary; and an edition with the commentary of Sāyana has come out in the *Bibliotheca Indica* (vol. I).

The text of the *Atharvaveda Saṁhitā* has been printed by Roth and Whitney, and a part of it also by Aufrecht.

VEDAMĀTṚ. 'Mother of the Vedas.' The Gāyatrī.

VEDĀṄGAS. (Veda + angas). 'Members of the Veda.' The *Saḍangas* or six subjects necessary to be studied for the reading, understanding, and proper sacrificial employment of the Vedas·

(1) *Śiksā*. Phonetics or pronunciation, embracing accent quality, and euphony in general.

(2) *Chandas*. Metre.

(3) *Vyākaraṇa:* Grammar. Said to be represented by Pāṇini but rather by older grammars culminating in his great work.

(4) *Nirukta*: Etymology or glossary, represented by the glossary of Yāska.

(5) *Jyotisa*: Astronomy. Such knowldege of the heavenly bodies as was necessary for compiling a calendar fixing the days and hours suitable for the performance of Vedic sacrifice and ceremonies.

(6) *Kalpa*: Ceremonial. Rules for applying the Vedas to the performance of sacrifices. These rules are generally written in the form of Sūtras or short aphorisms, and so they are known as the *Kalpasūtras* or *Śrautasūtras*.

VEDĀNTA. The orthodox school of philosophy. (*see* Darśana)

VEDĀNTA-PARIBHĀṢĀ. A modern textbook on the Vedānta philosophy.

VEDĀNTA-SĀRA. 'Essence of the Vedānta'. A short popular work on the Vedānta philosophy. It has been translated by Ballantyne, and also by Böhtlingk, Roer, and Frank.

VEDĀNTA-SŪTRA. The aphorisms of Bādarāyana on the Vedānta philosophy. They are commonly called *Brahmasūtras*, and a translation under that name by the Rev. K.M Banerjea has been published in the *Bibliotheca Indica*. There is a French translation by Poley.

VEDĀRTHA-PRAKĀŚA. 'Elucidation of the meaning on the Veda.' This is the name of Sāyaṇa's great commentary on the *Ṛgveda*. Also of a commentary on the *Taittirīya Samhitā* by Mādhavācārya.

VEDAVATĪ. The 'vocal daughter' of the *ṛṣi* Kuśadhvaja, son of Bṛhaspati. When Rāvaṇa was passing through a forest in the Himālaya he met with Vedavatī, a damsel of great beauty dressed in ascetic garb. He fell in love and tried to win her. She told him that gods and *gandharva* had sought to woo her, but her father would give her to no one but Visṇu, whom he desired for his son-in-law. Provoked at this resolution, Śambhu, king of the *daityas*, slew her father; but she remained firm to her father's wish, and practised austerities to gain Visṇu for her spouse. Nothing daunted, Rāvaṇa urgently pressed his suit, and boasted that he was superior to Visṇu. He then touched her hair with the tip of his finger. This greately incensed her, and she forthwith cut off her hair, and said she would enter into the fire before his eyes, adding, "since I have been insulted in the forest by thee who art wicked-hearted, I shall be born again for thy destruction". So she entered the blazing fire, and celestial flowers fell all around. It was she who was born again as Sītā, and was the moving cause of Rāvana's death, though Rāma was the agent — *Muir's Texts*, II.498, IV.458.

VEDA-VYĀSA. 'The arranger of the Vedas.' (*see* Vyāsa)

VEDODAYA. 'Source of the Veda.' An epithet of the sun as the source of the *Sāmaveda*.

VEGAVAT. 'Swift.' (1) A son of Kṛṣṇa. (2) A *dānava* who fought on the side of the Śālvas against Kṛṣṇa, and was killed by Śamba.

VEṆA. Son of Anga, and a descendant of Manu Svāyambhuva. When he became king he issued this proclamation: "Men must not sacrifice or give gifts or present oblations. Who else but myself is the enjoyer of sacrifices? I am for ever the lord of offerings." The sages remonstrated respectfully with him, but in vain; they

admonished him in stranger terms, but when nothing availed, they slew him with blades of consecrated grass After his death the sages beheld clouds of dust, and on inquiry found that they arose from bands of men who had taken to plundering because the country was left without a king. As Vena was childless, the sages, after consultation, rubbed the thigh (or, according to the *Harivamśa*, the right arm) of the dead king to produce a son From it there came forth "a man like a charred log, with flat face, and extremely short". The sages told him to sit down (Nisida) He did so, and thus bacame a Nisada, from whom, "sprang the Nisadas dwelling in the Vindhya mountains, distinguished by their wicked deeds". The brahmanas then rubbed the right hand of Vena, and from it "sprang the majestic Prthu, Vena's son, resplendent in body, glowing like the manifested Agni" The above is the story as told, with little variation, in the *Mahabharata*, the *Visnu* and *Bhâgavata Puranas*, and the *Harivamsa*. The *Padma Purâna* says that Vena began his reign well, but fell into the Jaina heresy. For this the sages pummelled him until the first of the Nisâda came forth from his thigh and Prthu from his right arm. Being freed from sin by the birth of the Nisada, he retired to a hermitage on the Narmadâ, where he engaged in penance. Visnu was thus conciliated, and granted him the boon of becoming one with himself. (*see* Pṛthi)

VEṆĪ-SAṀHĀRA. 'The binding of the braid.' A drama by Bhatta Nārāyana The plot is taken from the *Mahabharata*. Draupadī, the wife of the Pandu princes, was dragged by the hair of her head into the hall of the Kauravas by Duhsasana, and she vowed that it should remain dishevelled until the insult was avenged. After the death of the Kauravas she again braided her hair. Wilson has given an analysis of the drama There are several editions of the text.

VENKAṬA, VENKAṬĀDRI. A hill which was a seat of the worship of Viṣṇu. It is the modern Tripati.

VETĀLA. A ghost or goblin; a sprite who haunts cemeteries and animates dead bodies.

VETĀLA-PAÑCHAVIṀŚATĪ. The twenty-five stories of the Vetāla. It is the *Baitāl Pactsī* of Hindustānī, and has been translated into

all the languages of India. The work is ascribed to an author named Jambaladatta.

VETRAVATĪ. The river Betvā, which rises in the Vindhyas and falls into the Jumnā below Kalpi.

VIBHĀṆḌAKA. Son of Kaśyapa. An ascetic who retired from the world and lived in the forest with his infant son Ṛṣyaśṛnga (q.v.). A sage of this name is sometimes classed among the great *ṛṣis*.

VIBHĪṢANA. 'Terrible.' A younger brother of Rāvaṇa. He, like his brother, propitiated Brahmā, and obtained a boon. His was that he should never commit an unworthy action even in the greatest extremity. He was virtuous, and opposed to the practices of the *rākṣasas*. This led to a quarrel between him and Rāvana, who kicked him from his seat. He flew off to Kailāsa, and under the advice of Śiva he went and allied himself with Rāmacandra, who received and embraced him as a friend. After the defeat and death of Rāvaṇa he was raised by Rāma to the throne of Lankā.

VICITRAVĪRYA. Name of a king. (*see* Mahābhārata)

VIDAGDHA-MĀDHAVA. A drama in seven acts by Rūpa on the loves of Kṛṣṇa and Rādhā, written in AD 1533. "It is weak as a drama, and its literary merits are small."

VIDARBHA. Berar, and probably including with it the adjoining district of Beder, which name is apparently a corruption of Vidarbha. The capital was Kuṇḍinapura, the modern "Kundapur", about forty miles east of Amarāvatī.

VIDDHAŚĀLABHAÑJIKĀ. 'The statue.' A comedy of domestic intrigue by Rājaśekhara. It was probably written earlier than the tenth century.

VIDEHA. An ancient country, of which the capital was Mithilā. It corresponds with the modern Tirhut or North Bihar.

VIDHĀTṚ. 'Creator.' A name of Brahmā, of Viṣnu, and of Viśvakarmā.

VIDURA. A son of Vyāsa by a śūdra slave girl, who took the place of his consort. Vidura was called Kṣattrī, a term ordinarily applied to the child of a śudra father and brāhmaṇa mother. He enjoyed the character of the "wisest of the wise", and gave good

advice to both Kauravas and Pāṇḍavas, but in the war he sided with the latter. (*see* Mahābhārata)

VIDŪRA. A mountain in Ceylon, probably Adam's Peak

VIDVAN-MODA-TARANGIṆĪ. 'Fountain of pleasure to the learned.' A philosophical work by Rāmadeva, translated into English by Rāja Kālī Kṛsna.

VIDYĀDHARA (mas.), **VIDYĀDHARĪ** (fem.). 'Possessors of knowledge.' A class of inferior deities inhabiting the regions between the earth and sky, and generally of benevolent disposition. They are attendants upon Indra, but they have chiefs and kings of their own, and are represented as intermarrying and having much intercourse with men. They are also called Kāmarupin, 'taking shapes at will'; Khecara and Nabhascara, 'moving in the air'; Priyamvada, 'sweet-spoken'.

VIDYĀRAṆYA, VIDYĀRAṆYASVĀMĪ. 'Forest of learning.' A title of Mādhavācārya, as patron of the city of Vidyānagara, afterwards altered to Vijayanagara, the capital of the last great Hindu dynasty of the Dakhin

VĪJAGANITA. A work on algebra, translated by Colebrooke and by Strachey. It is a chapter of the work called *Sddhānta-śiromaṇi*, written by Bhāskarācārya. There are several editions of the text.

VIJAYANAGARA. The capital of the last great Hindu dynasty of the south. It was originally called Vidyanagara, 'city of learning', after the great scholar and minister Mādhavācārya, entitled Vidyāraṇya, 'forest of learning'. But in the days of its glory the Vidyā was altered to Vijaya, 'victory'.

VIJNĀÑEŚVARA. Author of the law-book called Mitākṣarā.

VIKARNA. A son of Dhṛtarāṣṭra.

VIKRAMĀDITYA. A celebrated Hindu king who reigned at Ujjayinī. He is said to have been the son of a king named Gardabhila. His name has been given to the *Saṁvat* era, commencing 57 BC. He was a great patron of learning, and his court was made illustrious by the Nava-ratna, or nine gems of literature, who flourished there. He is a great hero of romance and many improbable stories are told of him. His real position is uncertain. He appears to have driven out the Śakas, and to have established his authority over

northern India. He is said to have fallen in battle with his rival Śalivāhana, king of the Dakhin, who also has an era called Śaka dating from AD 78.

VIKRAMORVASĪ. 'The hero and the nymph' A celebrated drama by Kālidāsa, translated in Wilson's *Hindu Theatre.* There are many editions and translations (*see* Purūravas)

VIKUKṢI. A king of the solar race, who succeeded his father, Iksvāku. He received the name of Śaśāda, 'hare-eater' He was sent by his father to hunt and obtain flesh suitable for offerings. Being weary and hungry he ate a hare, and Vasistha, the priest, declared that this act had defiled all the food, for what remained was but his leavings

VIMADA. In the *Ṛgveda* it is said the Aśvins gave a bride to the youthful Vimada, and the commentator explains that Vimada had won his bride at a *svayaṁvara*, but was stopped on the way home by his unsuccessful competitors The Aśvins came to his succour, repulsed the assailants, placed the bride in their chariot, and carried her to the home of the prince.

VINATĀ. A daughter of Daksa, one of the wives of Kaśyapa, and mother of Garuda. According to the *Bhāgavata Purāna* she was the wife of Tārkṣya or Garuḍa.

VINDA. Vinda and Anuvinda were joint kings of Avanti, and fought in the great war.

VINDHYA. The mountains which stretch across India, and divide what Manu calls the Madhyadeśa or 'middle land', the land of the Hindus, from the south, that is, they divide Hindustan from the Dakhin. The mountain is personified, and according to a legend he was jealous of the Himālaya, and called upon the sun to revolve round him as he did round Meru. When the sun refused the mountain began to raise its head to obstruct that luminary, and to tower above Himālaya and Meru. The gods invoked the aid of Agastya, the spiritual guide of Vindhya. That sage called upon the mountain to bow down before him, and afford him an easy passage to and from the south. It obeyed, and Agastya passed over. But he never returned, and so the mountain remains in its humbled condition, far inferior to the Himālaya.

VINDHYĀVALĪ. The wife of Bali the *asura*

VINDHYA-VĀSINĪ. 'The dweller in the Vindhyas.' The wife of Śiva. (*see* Devī)

VIPĀŚ, VIPĀŚĀ. The river Byas, the Hyphasis or Bibasis of the classical writers. A legend relates that it obtained its name through the sage Vasiṣṭha, who wishing to commit suicide, bound his limbs with cords and threw himself into the water The river, declining to drown him, cast him unbound (*vipaśa*) on its bank

VIPRACITTI. Son of Kaśyapa and Danu. He is chief of the *dānavas*

VĪRABHADRA. A son or emanation of Śiva, created from his mouth, and having, according to the *Vayu Purana*, "a thousand heads, a thousand eyes, a thousand feet, wielding a thousand clubs, a thousand shafts; holding the shell, the discus, the mace, and bearing a blazing bow and battle-axe; fierce and terrific, shining with dreadful splendour, and decorated with the crescent moon; clothed in a tiger's skin, dripping with blood, having a capacious stomach and a vast mouth armed with formidable tusks," &c., &c. The object of his creation was to stop Dakṣa's sacrifice, and harry away the gods and others who were attending. He is an especial object of worship in the Mahratta country, and there are sculptures of him in the caves of Elephanta and Ellora, where he is represented with eight hands.

VĪRACARITA. A book of tales by Ananta, which describes the feuds between the descendants of Vikramāditya and Śālivāhana.

VIRĀDHA. A horrible man-eating *rākṣasa*, son of Kala and Śatahṛdā. By penance he had obtained from Brahmā the boon of invulnerability. He is described as "being like a mountain peak, a man-eater, loud-voiced, hollow-eyed, large-mouthed, huge-bellied, horrible, rude, long, deformed, of dreadful aspect, wearing a tiger's skin, dripping with fat, wetted with blood, terrific to all creatures, like death with open mouth, bearing three lions, four tigers, two wolves, ten deer, and the great head of an elephant with the tusks, and smeared with fat, on the point of an iron pike, shouting with a loud voice." Rāma, with Lakṣmaṇa and Sītā, encountered him in the Daṇḍaka forest, when he foully abused and taunted the brothers, and seized upon Sītā. The brothers

proved with their arrows that he was not invulnerable, but he caught them, threw them over his shoulders, and ran off with them as if they had been children. They broke both his arms, threw him down, beat him with their fists, and dashed him to the earth, but they could not kill him, so they dug a deep hole and buried him alive. After his burial there arose from the earth a beautiful person, who said that he was a *gandharva* who had been condemned by Kubera to assume the shape of a *rāksasa*, from which Rāma had enabled him to escape He was also called Tumburu.

VIRĀJ. Manu thus describes Virāj: "Having divided his body into two parts, the lord (Brahmā) became with the half a male, and with the (other) half a female; and in her he created Virāj. Know that I (Manu), whom that male Virāj himself created, am the creator of all this world." (*see* Manu) One passage in the *Ṛgveda* says, "From him (Purusa) sprang Virāj, and from Virāj (sprang) Puruṣa" (*Muir's Texts*, V. 50, 369), like as Aditi is said to have sprung from Dakṣa, and Daksa from Aditi. Virāj, the male half of Brahmā, is supposed to typify all male creatures; and Śatarūpā, the female half, all female forms.

VĪRA-MITRODAYA. A law-book by Mitramiśra, of authority in the Benares School. It is in the form of a commentary on the Mitākṣarā. The text has been printed.

VIRĀṬA. A country in the vicinity of the modern Jaypur. The present town of Bairaṭ is 105 miles south of Delhi. Its king was called Rājā of Virāṭa or Rājā Virāta. It was at his court that the Pāṇḍava princes and Draupadī lived in disguise. They rendered him great services against his enemies, and he fought on their side in the great war and was killed by Drona. (*see* Matsya)

VIROCANA. A *dānava*, son of Prahlāda, and father of Bali. He is also called Dṛśana. When the earth was milked, Virocana acted as the calf of the *asuras*. (*see* Pṛthi)

VIRŪPĀKṢA. 'Deformed as to the eyes.' A name of Śiva, who has three eyes. Also one of the Rudras. Also a *dānava*, son of Kaśyapa.

VIŚĀKHADATTA. Author of the drama *Mudrārākṣasa*. He is said to be of royal descent, but his family has not been identified.

VIŚĀLĀ. A name of the city Ujjayinī.

VIṢṆU. Root, *vıs*, 'to pervade' The second god of the Hındu triad In the *Ṛgveda* Visnu is not in the first rank of gods. He is a manifestation of the solar energy, and is described as stridıng through the seven regıons of the universe in three steps, and enveloping all things wıth the dust (of his beams) These three steps are explained by commentators as denoting the three manifestations of light — fire, lightning, and the sun; or the three places of the sun — its rising, culmination, and setting. In the Veda he ıs occasionally associated with Indra. He has very little in common with the Visnu of later times, but he is called "the unconquerable preserver", and this dıstinctly indicates the great preserving power which he afterwards became.

In the *Brāhmanas* Visnu acquıred new attrıbutes, and is invested wıth legends unknown to the Vedas, but still very far distant from those of the Purānas. In Manu, the name is mentioned, but not as that of a great deity. In the *Mahābhārata* and in the Purānas he is the second member of the trıad, the embodiment of the *sattva guṇa*, the quality of mercy and goodness, which displays itself as the preserving power, the self-existent, all-prevading spirit. As such, his votaries associate him wıth the watery element which spread everywhere before the creation of the world. In this character he is called Nārāyana, 'moving in the waters', and is represented pictorıally in human form slumbering on the serpent Śesa and floating on the waters. This, too, is the position he assumes during the periods of temporary annihilation of the universe.

The worshippers of Viṣṇu recognise in him the supreme being from whom all things emanate. In the *Mahābhārata* and in the Purāṇas he is the Prajāpati (creator) and supreme god. As such, he has three *avasthās* or conditions: (1) That of Brahmā, the active creator, who is represented as springing from a lotus which grew from Viṣṇu's navel while he was sleeping afloat upon the waters. (2) Viṣṇu himself, the preserver, in an *avatāra* or incarnate form, as in Kṛṣṇa. (3) Śiva or Rudra, the destructive power, who, according to a statement of the *Mahābhārata*, sprang from his forehead. But though the *Mahābhārata* generally allows Viṣṇu the supremacy, it does not do so invariably and exclusively. There are passages which uphold Śiva as the greatest of the gods, and

represent Visnu as paying him homage The Saiva Puranas of course make Śiva supreme

Visnu's preserving and restoring power has been manifested to the world in a variety of forms called *avataras*, literally 'descents', but more intelligibly 'incarnations', in which a portion of his divine essence was embodied in a human or supernatural form possessed of superhuman powers All these *avataras* bacame manifest for correcting some great evil or effecting some great good in the world The *avatāras* are ten in number, but the *Bhāgavata Purāna* increases them to twenty-two, and adds that in reality they are innumerable All the ten *avataras* are honoured, but the seventh, and eighth, Rāma and Krsna, are honoured as great mortal heroes and receive worship as great gods. Krsna is more especially looked upon as a full manifestation of Visnu, and as one with Visnu himself, and he is the object of a widely extended and very popular worship. (*see* Avatara)

The holy river Ganges is said to spring from the feet of Visnu

As preserver and restorer, Visnu is a very popular deity, and the worship paid to him is of a joyous character He has a thousand names (*sahasranāma*), the repetition of which is a meritorious act of devotion. His wife is Laksmi or Sri, the goddess of fortune, his heaven is Vaikuntha, and his vehicle is the bird Garuda. He is represented as a comely youth of a dark-blue colour, and dressed like an ancient king. He has four hands. One holds the Pañcajanya (q.v), a *śankha* or conch-shell; another the *Sudarśana* or Vajranābha, a *cakra* or quoit weapon; the third, a *gadā* or club called Kaumodaki; and the fourth, a *padma* or lotus He has a bow called *śārnga*, and a sword called Nandaka. On his breast are the peculiar mark or curl called *śrivatsa* and the jewel *kaustubha*, and on his wrist is the jewel *syamantaka*. He is sometimes represented seated on a lotus with Laksmi beside him, or reclining on a leaf of that plant. Sometimes he is portrayed reclining on the serpent Śeṣa, and at others as riding on his gigantic bird Garuda.

Of the thousand names of Visṇu the following are some of the most common: Acyuta, 'unfallen, imperishable'; Ananta, 'the 'endless'; Anantaśayana, 'who sleeps on the serpent Ananta';

Caturbhuja, 'four-armed'; Dāmodara, 'bound round the belly with a rope', as Kṛsna; Govinda or Gopāla, 'the cowkeeper' (Kṛsna); Hari; Hṛsikeśa, 'lord of the organs of sense', Jalaśāyin, 'who sleeps on the waters', Janārdana, 'whom men worship'; Keśava, 'the hairy, the radiant', Kirītin, 'wearing a tiara', Laksmīpati, 'lord of Laksmī', Madusūdana, 'destroyer of Madhu', Mādhava, 'descendant of Madhu'; Mukunda, 'deliverer'; Murāri, 'the foe of Mura'; Nara, 'the man'; Nārāyana, 'who moves in the waters'; Pañcāyudha, 'armed with five weapons', Padmanābha, 'lotus-navel'; Pītāmbara, 'clothed in yellow garments', Purusa, 'the man, the spirit'; Purusottama, 'the highest of men, the supreme spirit', Śārngin or Śārngipāni, 'carrying the bow *śārnga*', Vāsudeva, Kṛṣṇa, son of Vasudeva, Vārsaneya, 'descendant of Vṛsṇi'; Vaikunthanātha, 'lord of Vaikuntha (paradise)'; Yajñeśa, Yajñeśvara, 'lord of sacrifice'.

VISNU. Author of a Dharmaśātra or law book

VISṆU PURĀṆA. This Purāna generally stands third in the lists, and is described as "that in which Parāśara, beginning with the events of the Varāha *kalpa*, expounds all duties, is called the Vaiṣnava, and the learned know its extent to be 23,000 stanzas." The actual number of stanzas does not amount to 7000, and there is no appearance of any part being wanting . The text is in print.

Wilson, the translator of this Purāṇa, says "Of the whole series of Purānas the Visnu most closely corresponds to the definition of a Pañcalaksana Purāṇa, or one which treats of five specified topics (Primary Creation, Secondary Creation, Genealogies of Gods and Patriarchs, Reigns of the Manus, History). It comprehends them all; and although it has infused a portion of extraneous and sectarial matter, it has done so with sobriety and judgement, and has not suffered the fervour of its religious zeal to transport it to very wide deviations from the prescribed path. The legendary tales which it has inserted are few, and are conveniently arranged, so that they do not distract the attention of the compiler from objects of more permanent interest and importance." The whole work has been translated with numerous elucidatory notes by Wilson, and a second edition has been published with additional valuable notes by Dr. F. Hall.

VISMĀPANA. 'Astounding' The aerial city of the *gandharvas*, which appears and disappears at intervals.

VIŚRAVAS. Son of the Prajāpati Pulastya, or according to a statement of the *Mahābhārata*, a reproduction of half Pulastya himself. By a brāhmaṇī wife, daughter of the sage Bharadvāja, named Idavidā or Ilavidā, he had a son, Kubera, the god of wealth. By a *rāksasī* named Nikaṣā or Kaikasī, daughter of Sumāli, he had three sons, Rāvana, Kumbhakarna, and Vibhīsana and a daughter named Śūrpanakhā. The *Visnu Purāna* substitutes Keśinī for Nikaṣā. The account given by the *Mahābhārata* is that Pulastya, being offended with Kubera for his adulation of Brahmā, reproduced half of himself as Viśravas, and Kubera to recover his favour gave him three *rāksasī* handmaids: Puspotkatā, the mother of Rāvaṇa and Kumbhakarṇa; Mālini, the mother of Vibhīṣaṇa; and Rākā, the mother of Khara and Śūrpanakhā.

VIŚVA-DEVAS, VIŚVE-DEVAS. 'All the gods.' In the Vedas they form a class nine in number. All the deities of inferior order. They are addressed in the Veda as "preservers of men, bestowers of rewards". In later times, a class of deities particularly interested in exequial offerings. The accounts of them are rather vague. They are generally said to be ten in number, but the lists vary, both as to the number and the names. The following is one list: (1) Vasu, (2) Satya, (3) Kratu, (4) Daksa, (5) Kāla, (6) Kāma, (7) Dhṛti, (8) Kuru, (9) Purūravas, (10) Mādravas. Two others are sometimes added, Rocaka or Locana and Dhuri or Dhvani. *See Visṇu Purāna*, Hall's edition, vol. III. pp. 178, 188, 189.

VIŚVAKARMĀ, VIŚVAKARMAN. 'Omnificent.' This name seems to have been originally an epithet of any powerful god, as of Indra and Sūrya, but in course of time it came to designate a personification of the creative power. In this character Viśvakarmā was the great architect of the universe, and is described in two hymns of the *Ṛgveda* as the one "all-seeing god, who has on every side eyes, faces, arms and feet, who, when producing heaven and earth, blows them forth (or shapes them) with his arms and wings; the father, generator, disposer, who knows all worlds, gives the gods their names, and is beyond the comprehension of mortals". In these hymns also he is said to sacrifice himself or to himself, and the *Nirukta* explains this by

a legend which represents that "Viśvakarmā, son of Bhuvana, first of all offered up all worlds in a Sarvamedha (general sacrifice), and ended by sacrificial himself"

In the Epic and Purāṇic periods Viśvakarmā is invested with the powers and offices of the Vedic Tvaṣṭṛ, and is sometimes so-called. He is not only the great architect, but the general artificer of the gods and maker of their weapons. It was he who made the Āgneyāstra or "fiery weapon", and it was he who revealed the *Sthāpatyaveda*, or science of architecture and mechanics. The *Mahābhārata* describes him as "the lord of the arts, executor of a thousand handicrafts, the carpenter of the gods, the fashioner of all ornaments, the most eminent of artisans, who formed the celestial chariots of the deities, on whose craft men subsist, and whom, a great and immortal god, they continually worship."

In the *Rāmāyana*, Viśvakarmā is represented as having built the city of Lankā for the *rāksasa*, and as having generated the ape Nala, who constructed Rāma's bridge from the continent to Ceylon.

The Purānas make Viśvakarmā the son of Prabhāsa, the eighth Vasu, by his wife "the lovely virtuous Yogasiddhā". His daughter Saṁjñā was married to Sūrya, the sun; but as she was unable to endure his effulgence, Viśvakarmā placed the sun upon his lathe and cut away an eighth part of his brightness. The fragments fell to the earth, and from these Viśvakarmā formed "the discus of Viṣṇu, the trident of Śiva, the weapon of Kubera the god of wealth, the lance of Kārttikeya god of war, and the weapons of the other gods". Viśvakarmā is also represented as having made the great image of Jagannātha.

In his creative capacity he is sometimes designated Prajāpati. He also has the appellations Kāru, 'workman'; Takṣaka, 'woodcutter'; Devavardhika, 'the builder of the gods'; Sudhanvan, 'having a good bow'.

VIŚVĀMITRA. A celebrated sage, who was born a kṣatriya, but by intense austerities raised himself to the brāhmana caste, and became one of the seven great ṛṣis. According to the *Ṛgveda* he was son of a king named Kuśika, a descendent of Kuśa, but later

authorities make him the son of Gāthin or Gādhi, king of Kanyakubja, and a descendant of Puru, so Viśvāmitra is declared in the *Harivamśa* to be "at once a Paurava and a Kauśika" by lineage According to some, Gādhi was of the Kuśika race, descended from Kuśika. Viśvāmitra is called Gādhija and Gādhinandana, 'son of Gādhi' The story of Viśvāmitra's birth, as told in the *Visnu Purāna*, is that Gādhi had a daughter named Satyavati, whom he gave in marriage to an old brāhmana of the race of Bhrgu named Ṛcīka. The wife being a ksatriya, her husband was desirous that she might bear a son having the qualities of a brahmana, and he gave her a dish of food which he had prepared to effect this object. He also gave her mother a dish intended to make her conceive a son with the character of a warrior At the instigation of the mother the dishes were exchanged, so the mother gave birth to Viśvāmitra, the son of a ksatriya with the qualities of a brahmana; and Satyavatī bore Jamadagni, the father of Parasurama, the warrior brahmana and destroyer of the ksatriyas.

The most noteworthy and important feature in the legends of Viśvāmitra is the active and enduring struggle between him and the brāhmana *ṛsi* Vasiṣṭha, a fact which is frequently alluded to in the *Ṛgveda*, and is supposed to typify the contentions between the brāhmaṇas and the ksatriyas for the superiority. Both these *ṛṣis* occupy a prominent position in the *Ṛgveda*, Viśvamitra being the *ṛṣi* of the hymns in the third *maṇdala*, which contains the celebrated verse Gāyatrī, and Vasistha of those of the seventh. Each of them was at different times the *purohita* or family priest of King Sudās, a position of considerable importance and power, the possession of which stimulated if it did not cause their rivalry The two sages cursed each other, and carried their enmity into deeds of violence. Viśvāmitra's hundred sons are represented as having been eaten or burnt up by the breath of Vasistha. On the other hand, the hundred sons of Vasiṣtha were, according to he legend, eaten up by king Kalmāspāda, into whom a man-eating *rāksasa* had entered under the influence of Viśvāmitra, or, according to another legend, they were reduced to ashes by Viśvāmitra's curse "and reborn as degraded outcasts for seven hundred births". The *Aitareya Brāhmaṇa* states that Viśvāmitra had a hundred sons, but that when he adopted his nephew Śunah-

śephas he proposed to make him the eldest of his sons. Fifty of them assented, and them Viśvamitra blessed that they should "abound in cattle and sons"; the other and elder fifty dissented, and them he cursed "that their progeny should possess the furthest ends (of the country)," and from them have descended many of the border tribes and most of the *dasyus* The *Māhabhārata* has a legend of Viśvāmitra having commanded the river Sarasvatī to bring his rival Vasistha that he might kill him, and of having turned it into blood when it flowed in another direction and carried Vasistha out of his reach.

Viśvāmitra's relationship to Jamadagni naturally places him in a prominent position in the *Rāmāyana*. Here the old animosity between him and Vasistha again appears He as a king paid visit to Vasistha's hermitage, and was most hospitably entertained, but he wished to obtain Vasiṣtha's wondrous cow, the Kāmadhenu, which had furnished all the dainties of the feast. His offers were immense, but were all declined The cow resisted and broke away when he attempted to take her by force, and when he battled for her, his armies were defeated by the hosts summoned up by the cow, and his "hundred sons were reduced to ashes in a moment by the blast of Vasistha's mouth". A long and fierce combat followed between Vasistha and Viśvāmitra, in which the latter was defeated; the ksatriya had to submit to the humiliation of acknowledging his inferiority to the brāhmaṇa, and he therefore resolved to work out his own elevation to the Brāhmanical order.

While he was engaged in austerities for accomplishing his object of becoming a brāhmaṇa he became connected with King Triśaṅku. This monarch was a descendant of King Iksvāku, and desired to perform a sacrifice in virtue of which he might ascend bodily to heaven. His priest, Vasiṣtha, declared it to be impossible, and that priest's hundred sons, on being applied to, refused to undertake what their father had declined. When the king told them that he would seek some other means of accomplishing his object, they condemned him to become a cāndāla. In this condition he had resort to Viśvāmitra, and he, taking pity on him, raised him to heaven in his bodily form, notwithstanding the opposition of the sons of Vasiṣṭha. The *Harivaṁśa* version of this story is different. Triśanku, also called Satyavrata, had attempted the

abduction of the young wife of a citizen. For this his father banished him, and condemned him to "the performance of a silent penance for twelve years". During his exile there was a famine, and Triśanku succoured and supported the wife and family of Viśvāmitra, who were reduced to the direst extemity in that sage's absence. Vasistha, the family priest, had done nothing to assuage the wrath of the aggrieved father, and this offended Triśaṅku. At the end of his penance, being in want of meat, he killed Vasiṣtha's wonder-working cow and partook of her flesh; for this act Vasiṣtha gave him the name of Triśaṅku, 'guilty of three sins'. Viśvāmitra was grateful for the assistance rendered by Triśanku and gave him the choice of a boon. He begged that he might ascend bodily to heaven. Viśvāmitra then installed Triśanku in his father's kingdom, "and in spite of the resistance of the gods and of Vasiṣtha he exalted the king alive to heaven".

The *Māhabhārata* and the *Rāmāyana* tell the story of Viśvāmitra's amour with Menakā. His austerities had so alarmed the gods that Indra sent this apsaras to seduce Viśvāmitra "by the display of her charms and the exercise of all her allurements". She succeded, and the result was the birth of Śakuntalā. Viśvāmitra at length became ashamed of his passion, and "dismissing the nymph with gentle accents, he retired to the northern mountains, where he practised severe austerities for a thousand years". He is said also to have had an amour with the nymph Rambhā.

The result of the struggle between Vasistha and Viśvāmitra is thus told in the *Rāmāyaṇa*: "Vasiṣtha, being propitiated by the gods, became reconciled to Viśvāmitra, and recognised his claim to all the prerogatives of a brāhmaṇa *ṛsi*. . . . Viśvāmitra, too, having attained the Brāhmaṇical rank, paid all honour to Vasiṣtha."

The *Rāmāyaṇa* gives many particulars of Viśvāmitra's connection with Rāma. It was Viśvāmitra who prevailed upon King Daśaratha to send his son Rāma for the protection of the brāhmaṇas against the attacks of Rāvaṇa and his *rākṣasas*. He acted as his *guru*, and returned with Rāma to Ayodhyā, where the prince obtained the hand of Sītā.

In the *Mārkandeya* and other Purāṇas the story is told of

Viśvāmitra's implacable presecution of King Hariścandra (*see* Hariścandra), one result of which was that Vasistha and Viśvāmitra cursed each other so that they were turned into birds, and fought together most furiously till Brahmā put an end to the conflict, restored them to their natural forms, and compelled them to be reconciled.

VIŚVA-RŪPA 'Wearing all forms, omnipresent, universal'; a title of Viṣṇu.

VIŚVĀVASU. A chief of the *gandharvas* in Indra's heaven.

VIŚVEŚVARA. 'Lord of all.' A name of Śiva. The celebrated *linga* or emblem of Śiva at Benares. (*see* Linga)

VĪTAHAVYA. A king of the Haihayas. His sons attacked and slew all the family of Divodāsa, king of Kāśī. A son, named Pratardana (q.v.), was subsequently born to Divodāsa, and he attacked the Haihayas and compelled Vītahavya to fly to the sage Bhṛgu for protection. Pratardana pursued him, and demanded that he should be given up. Then "Vītahavya, by the mere word of Bhṛgu, became a brāhmaṇa ṛṣi and an utterer of the Veda" (*Mahābhārata*). His son, Gṛtsamada, was a highly honoured ṛṣi, and author of several hymns in the *Ṛgveda*. He was the founder of the tribe of Haihayas called Vītahavyas.

VITASTĀ. The classic Hydaspes, the Behat of later days, and the modern Jhelam.

VIVĀDA-BHANGĀRṆAVA. A code of Hindu law according to the Bengal school, composed by Jagannātha Tarkālankāra at the end of last century. It has been translated by Colebrooke, and is commonly known as *Colebrooke's Digest.*

VIVĀDA-CANDRA. A law-book of the Benares school by Lakhimā Devī, a learned lady.

VIVĀDA-CINTĀMAṆI. A law-book of the Mithilā school by Vācaspati Miśra. The text has been printed.

VIVĀDA-RATNĀKARA. A law-book of the Benares school by Chandeśvara who lived about AD 1314.

VIVĀDA-TĀṆḌAVA. A law-book of the Benares school by Ratnākara.

VIVASVAT. 'The bright one.' The sun (*see* Sūrya) Used sometimes perhaps for the firmament.

VIVINDHAYA. A *dānva* killed in battle by Cārudesna, son of Kṛsna (*see* Mahābhārata)

VOPA-DEVA. A grammarian of great repute, who lived about the thirteenth century AD at Devagiri, and wrote the *Mugdhabodha*

VRAJA. A pastoral district about Āgrā and Mathura, where Kṛṣna passed his boyhood with the cowherds

VRĀTYA. "Persons whom the twice-born beget on women of their own classes, but who omit the prescribed rites and have abandoned the Gāyatrī, are to be designated as Vrātyas." - *Manu.*

VṚDDHA. 'Old.' An epithet frequently found prefixed to the books of ancient writers, and evidently implying that there are one or more versions or recensions — as Vṛddha Manu, Vrddha Harita (*see* Dharmaśāstra)

VṚHAT-KATHĀ. 'Great story' A large collection of tales from which the *Kathā-sarit-sāgara* was drawn There is a critical examination of this work by Dr. Buhler in the *Indian Antiquary*, vol. I.

VṚHAT-SAMHITĀ. The astronomical work of Varahamihira.

VṚHAN NĀRADĪYA PURĀṆA. An Upapurana. (*see* Purana).

VṚHASPATI. (*See* Bṛhaspati)

VṚKODARA. 'Wolf belly.' An epithet of Bhima.

VṚNDĀVANA. A wood in the district of Mathura where Kṛsna passed his youth, under the name of Gopāla, among the cowherds.

VṚṢṆI. A descendant of Yadu, and the ancestor from whom Kṛsna got the name Vārsṇeya.

VṚṢṆIS, VṚṢṆAYAS. The descendants of Vṛsṇi, son of Madhu, whose ancestor was the eldest son of Yadu. Kṛsna belonged to this branch of the Lunar race.

VṚTRA. In the Vedas he is the demon of drought and ungenial weather, with whom Indra, the god of the firmament, is constantly at war, and whom he is constantly overpowering and releasing the rain. Sometimes called Vṛtrāsura.

VṚTRA-HAN. The slayer of Vṛtra. A title of Indra.

VYĀḌI. An old grammarian and lexicographer, somewhat latter in time than Pānini. A story in the *Vṛhatkathā* represents him as contemporary with Vararuci.

VYĀHṚTIS. Three mystical words said by Manu to have been milked from the Vedas by Prajāpati — the word *bhūr*, from the *Ṛgveda*; the word *bhuvah,* from the *Yajurveda*, and the word *svar,* from the *Sāmaveda* (*Manu*, II.76). The *Śatapata Brāhmana* defines them as "three luminous essences" which Prajāpati produced from the Vedas by heating them. "He uttered the word *bhūr*, which became this earth; *bhuvah*, which became this firmament; and the *svar*, which became that sky." A fourth word, *mahar*, is sometimes added, and is probably intended to represent the *Atharvaveda*. (*see* Loka)

VYĀKARANA. 'Grammar.' One of the Vedāngas. The science of grammar has been carefully studied among the Hindus from very ancient times, and studied for its own sake as a science rather than as a means of acquiring or regulating language. The grammar of Pānini is the oldest of those known to survive, but Pāṇini refers to several grammarians preceded himself. One of them was named Śākatāyana, a portion of whose work is said to have been discovered lately.

VYĀSA. 'An arranger.' This title is common to many old authors and compilers, but it is especially applied to Veda-vyāsa the arranger of the Vedas, who, from the imperishable nature of his work, is so-called Śaśvatas, 'the immortal'. The name is given also to the compiler of the *Mahābhārata*, the founder of the Vedānta philosophy, and the arranger of the Purāṇas; all these persons being held to be identical with Veda-vyāsa. But this is impossible, and the attribution of all these works to one person has arisen either from a desire to heighten their antiquity and authority, or from the assumed identity of several different "arrangers". Veda-vyāsa was the illegitimate son of the *ṛṣi* Parāśara and Satyavatī, and the child, who was of a dark colour, was brought forth on an island (*dvipa*) in the Yamunā. Being illegitimate he was called Kānīna, the 'bastard'; from his complexion he received the name Kṛṣṇa, and from his birthplace he was called Dvaipāyana. His

mother afterwards married King Śāntanu, by whom she had two sons. The elder was killed in battle, and the younger, named Vicitravīrya, died childless. Kṛsna Dvaipāyana preferred a life of religious retirement, but in accordance with law and at his mother's request, he took the two childless widows of her son, Vicitravīrya. By them he had two sons, Dhṛtarāṣtra and Pāṇḍu, between whose descendants the great war of the Mahābharata was fought.

The Purānas mention no less than twenty-eight Vyasas, incarnations of Viṣnu or Brahmā, who descended to the earth in different ages to arrange and promulgate the Vedas

VYAVAHĀRA- CINTĀMAṆI. A law-book of the Benares school by Vācaspati Miśra.

VYAVAHĀRA-MAYŪKHA. A law-book of the Mahratta school by Nīlakaṇtha Bhaṭta. Translated by Borrodaile.

VYAVAHĀRA-TATVA. A modern work on law accrording to the Bengal school by Raghunandana, who is also called Smārta-Bhaṭṭācārya.

YĀDAVA. A descendant of Yadu. The Yādavas were the celebrated race in which Kṛṣna was born. At the time of his birth they led a pastoral life, but under him they established a kingdom at Dvārakā in Gujarat. All the Yādavas who were present in that city after the death of Kṛṣṇa perished in it when it was submerged by the ocean. Some few were absent, and perpetuated the race, from which many princes and chiefs still claim their descent. The great Rājās of Vijayanagara asserted themselves as its representatives. The *Visṇu Purāṇa* says of this race, "Who shall enumerate the whole of the mighty men of the Yādava race, who were tens of ten thousands and hundreds of hundred thousands in number?"

YADU. Son of King Yayāti of the Lunar race, and founder of the line of the Yādavas in which Kṛṣṇa was born. He refused to bear the curse of decrepitude passed upon his father by the sage Śukra, and in consequence he incurred the paternal curse, "Your posterity shall not possess dominion." Still he received from his father the southern districts of his kingdom, and his posterity prospered.

YĀJA. A brāhmaṇa of great sanctity, who, at the earnest solicitation of King Drupada, and for the offer of ten millions of kine, performed the sacrifice through which his "altar-born" children, Dhṛstadyumna and Draupadī, came forth from the sacrificial fire.

YAJÑA. 'Sacrifice ' Sacrifice personified in the Purāṇas as son of Ruci and husband of Daksiṇā. He had the head of a deer, and was killed by Vīrabhadra at Daksa's sacrifice. According to the *Harivamśa* he was raised to the planetary sphere by Brahmā, and made into the constellation Mṛgaśiras (deer-head).

YAJÑADATTA-BADHA. 'The death of Yajñadatta.' An episode of the *Rāmāyana*. It has been translated into French by Chézy.

YAJÑA-PARIBHĀṢĀ. A *sūtra* work by Āpastambha.

YAJÑASENA. A name of Drupada.

YĀJÑAVALKYA. A celebrated sage, to whom is attributed the White *Yajurveda*, the Śatapatha Brāhmaṇa, the *Bṛhadāranyaka*, and the code of law called *Yājñavalkya-smṛti* He lived before the grammarian Kātyāyana, and was probably later than Manu; at any rate, the code bearing his name is posterior to that of Manu. He was a disciple of Bāṣkali, and more particularly of Vaiśampāyana. The *Mahābhārata* makes him present at the *rājasūya* sacrifice performed by Yushiṣṭhira; and according to the *Śatapatha Brāhmaṇa* he flourished at the court of Janaka, king of Videha and father of Sītā. Janaka had long contentions with the brāhmaṇas, in which he was supported, and probably prompted, by Yājñavalkya. This sage was a dissenter from the religious teaching and practices of his time, and is represented as contending with the silencing brāhmanas at the court of his patron. A brāhmaṇa named Vidagdha Śākalya was his especial adversary, but he vanquished him and cursed him, so that "his head dropped off, and his bones were stolen by robbers". Yājñavalkya also is represented as inculcating the duty and necessity of religious retirement and meditation, so he is considered as having been the originator of the Yoga doctrine, and to have helped in preparing the world for the preaching of Buddha. He had two wives, Maitreyī and Kātyāyanī, and he instructed the former in his philosophical doctrine. Max Müller quotes a dialogue between

them from the *Śatapatha Brāhmana* (*Ancient Sanskrit Literature*, p. 22), in which the sage sets forth his views.

The White *Yajurveda* originated in a schism, of which Yājñavalkya was a leader, if not the author He was the originator and compiler of this Veda, and according to some it was called *Vājasaneyī Samhitā*, from his surname Vājasaneya (*see* Veda)

What share Yājñavalkya had in the production of the *Śatapatha Brāhmana* and *Bṛhadāranyaka* is very doubtful Some part of them may, perhaps, have sprung directly from him, and they were probably compiled under his superintendence; but it may be, as some think, that they are so-called because they treat of him and embody his teaching. One portion of the *Bṛhadāranyaka*, called the *Yājñavalkīya Kānda*, cannot have been his composition, for it is devoted to his glorification and honour, and was probably written after his death.

The Smṛti, or code of law which bears the name of Yājñavalkya, is posterior to that of Manu, and is more precise and stringent in its provisions. Its authority is inferior only to that of Manu, and as explained and developed by the celebrated commentary *Mitākṣarā*, it is in force all over India except in Bengal proper, but even there the original textbook is received. The second century AD has been named as the earliest date of this work. Like Manu, it has two recensions, the Bṛhad and Vṛddha, perhaps more. The text has been printed in Calcutta, and has been translated into German by Stenzler and into English by Roer and Montriou.

YAJUR or YAJUṢ. The second Veda. (*see* Veda)

YAKAṢAS. A class of supernatural beings attendant on Kubera, the god of wealth. Authorities differ as to their origin. They have no very special attributes, but they are generally considered as inoffensive, and so are called Punyajanas, 'good people', but they occasionally appear as imps of evil. It is a *yakṣa* in whose mouth Kālidāsa placed his poem *Meghadūta* (cloud messenger).

YAKṢA-LOKA. (*see* Loka)

YAKṢĪ, YAKṢIṆĪ. (1) A female *yakṣa*. (2) Wife of Kubera. (3) A female demon or imp attendant on Durgā.

YAMA. 'Restrainer ' Pluto, Minos In the Vedas Yama is god of the dead, with whom the spirits of the departed dwell. He was the son of Vivasvat (the Sun), and had a twin-sister named Yamī or Yamunā These are by some looked upon as the first human pair, the originators of the race; and there is a remarkable hymn, in the form of a dialogue, in which the female urges their cohabitation for the purpose of perpetuating the species. Another hymn says that Yama "was the first of men that died, and the first that departed to the (celestial) world." He it was who found out the way to the home which cannot be taken away: "Those who are now born (follow) by their own path to the place whither our ancient fathers have departed." "But, says Dr Muir, "Yama is nowhere represented in the *Ṛgveda* as having anything to do with the punishment of the wicked "So far as is yet known, "the hymns of that Veda contain no prominent mention of any such penal retribution Yama is still to some extent an object of terror. He is represented as having two insatiable dogs with four eyes and wide nostrils, which guard the road to his abode, and which the departed are advised to hurry past with all possible speed. These dogs are said to wander about among men as his messengers, no doubt for the purpose of summoning them to their master, who is in another place identified with death, and is described as sending a bird as the herald of doom."

In the epic poems Yama is the son of the Sun by Saṃjñā (conscience), and brother of Vaivasvata (Manu). Mythologically he was the father of Yudhisthira. He is the god of departed spirits and judge of the dead A soul when it quits its mortal form repairs to his abode in the lower regions; there the recorder Citragupta, reads out his account from the great register called Agrasandhānī, and a just sentence follows, when the soul either ascends to the abodes of the *pitṛs* (manes), or is sent to one of the twenty-one hells according to its guilt, or it is born again on earth in another form. Yama is regent of the south quarter, and as such is called Dakṣiṇāśāpati. He is represented as of a green colour and clothed with red. He rides upon a buffalo, and is armed with a ponderous mace and a noose to secure his victims.

In the Purāṇas a legend is told of Yama having shifted his foot to kick Chāyā, the handmaid of his father. She cursed him to

have his leg affected with sores and worms, but his father gave him a cock which picked off the worms and cured the discharge. Through this incident he is called Śīrṇapāda, 'shrivelled foot'

Yama had several wives, as Hemamālā, Suśilā, and Vijayā He dwells in the lower world, in his city Yamapura. There, in his palace called Kālīcī, he sits upon his throne of judgement, Vicārabhū. He is assisted by his recorder and councillor, Chitragupta, and waited upon by his two chief attendants and custodians, Chanda or Mahāchanda, and Kālapurusa. His messengers, *yamadūtas*, bring in the souls of the dead, and the door of his judgement-hall is kept by his porter, Vaidhyata

Yama has many names descriptive of his office. He is Mṛtyu, Kāla, and Antaka, 'death'; Kṛtānta, 'the finisher'; 'Śamana, the settler'; Dandī or Daṇḍadhara, 'the rod-bearer'; 'Bhīmaśāsana, 'of terrible decrees'; Pāśī, 'the noose-carrier'; Pitṛpati, 'lord of the manes'; Pretarāja, 'king of the ghosts'; Śrāddhadeva, 'god of the exequial offerings'; and especially Dharmarāja, 'king of justice'. He is Audumbara, from Udumbara, the fig-tree', and from his parentage he is Vaivasvata. There is a Dharmaśāstra which bears the name of Yama.

YAMA-VAIVAŚVATA. Yama as son of Vivasvat.

YAMĪ. The goddess of the Yamunā river. Sister of Yama (q.v.).

YAMUNĀ. The river Jumnā, which rises in a mountain called Kalinda (Sun). The river Yamunā is personified as the daughter of the Sun by his wife Saṁjñā. So she was sister of Yama. Balarāma, in a state of inebriety, called upon her to come to him that he might bathe, and as she did not heed, he, in a great rage, seized his ploughshare-weapon, dragged her to him and compelled her to follow him whithersoever he wandered through the wood. The river then assumed a human form and besought his forgiveness, but it was some time before she could appease him. Wilson thinks that "the legend probably alludes to the construction of canals from the Jumnā for the purposes of irrigation". The river is also called Kālindī, from the place of its source, Sūryajā, from her father, and Triyāmā.

YĀSKA. The author of the *Nirukta*, the oldest known gloss upon the text of the Vedic hymns. Yāska lived before the time of Pānini,

who refers to his work, but he was not the first author who wrote a *Nirukta*, as he himself refers to several predecessors (*see* Nirukta)

YAŚODĀ. Wife of the cowherd Nanda, and foster-mother of Kṛsna.

YĀTUS, YĀTUDHĀNAS. Demons or evil spirits of various forms, as dogs, vultures, hoofed-animals, &c. In ancient times the Yātus or Yātudhānas were distinct from the *rāksasas* though associated with them, but in the epic poems and Purānas they are identified. Twelve Yātudhānas are named in the *Vāyu Purāna*, and they are said to have sprung from Kaśyapa and Surasā. They are associated with the *dasyus*, and are thought to be one of the native races which opposed the progress of the immigrant Āryans.

YAVAKRĪ, YAVAKRĪTA. 'Bought with barley.' Son of the sage Bharadvāja He performed great penances in order to obtain a knowledge of the Vedas without study, and having obtained this and other boons from Indra, he became arrogant and treated other sages with disrespect. He made love to the wife of Parāvasu, son of his father's friend, Raibhya. That sage in his anger performed a sacrifice which brought into being a fearful *rāksasa* who killed Yavakṛta at his father's chapel. Bharadvāja, in grief for his son, burnt himself upon the funeral pile Before his death he cursed Parāvasu to be the death of his father, Raibhya, and the son killed his father in mistake for an antelope. All three were restored to life by the gods in recompense of the great devotions of Arvāvasu, the other son of Raibhya (q.v.).—*Mahābhārata*.

YAVANAS. Greeks, 'Ιαουεζ, the Yavans of the Hebrew. The term is found in Pānini, who speaks of the writing of the Yavanas. The Purānas represent them to be descendants of Turvasu, but they are always associated with the tribes of the north-west frontier, and there can be no doubt that the Macedonian or Bactrian Greeks are the people most usually intended by the term. In the Bactrian Pāli inscription of King Priyadarśī the word is contracted to Yona, and the term Yonarāja "is associated with the name of Antiochus, probably Antiochus the Great, the ally of the Indian prince Sophagasenas, about 210 BC." The Purāṇas characterise them as "wise and eminently brave". They were among the races

conquered by King Sagara, and "he made them shave their heads entirely". In a later age they were encountered on the Indus by Puspamitra, a Mauryan general, who dethroned his master and took the throne In modern times the term has been applied to the Muhammadans

YAYĀTI. The fifth king of the Lunar race, and son of Nahusa He had two wives, Devayānī and Sarmistha, from the former of whom was born Yadu, and from the latter Puru, the respective founders of the two great lines of Yādavas and Pauravas In all he had five sons, the other three being Druhyu, Turvasu, and Anu. He was a man of amorous disposition, and his infidelity to Devayāṇī brought upon him the curse of old age and infirmity from her father, Śukra. This curse Śukra consented to transfer to any one of his sons who would consent to bear it All refused except Puru, who undertook to resign his youth in his father's favour. Yayāti, after a thousand years spent in sensual pleasures, renounced sensuality, restored his vigour to Puru, and made him his successor. This story of Puru's assuming Yayati's decrepitude is first told in the *Mahābhārata*. The above is the version of the *Viṣṇu Purāṇa*. In the *Padma* it is told in a different manner. Yayāti was invited to heaven by Indra, who sent Mātali, his charioteer, to fetch his guest. On their way they held a philosophical discussion, which made such an impression on Yayāti that, when he returned to earth, he, by his virtuous administration, rendered all his subjects exempt from passion and decay. Yama complained that men no longer died, and so Indra sent Kāmadeva, god of love, and his daughter, Aśruvindumatī, to excite a passion in the breast of Yayāti. He became enamoured, and in order to become a fit husband for his youthful charmer he made application to his sons for an exchange of their youth and his decrepitude. All refused but Puru, whose manly vigour his father assumed. After awhile the youthful bride, at the instigation of Indra, persuaded her husband to return to heaven, and he then restored to Puru his youth. The *Bhāgavata Purāṇa* and the *Harivamśa* tell the story, but with variations. According to the latter, Yayāti received from Indra a celestial car, by means of which he in six nights conquered the earth and subdued the gods themselves. This car descended to his successors, but was lost by Janamejaya through

the curse of the sage Gārgya. Yayāti, after restoring his youth to Puru, retired to the forest with his wife and gave himself up to mortification. Abstaining from food, he died and ascended to heaven. He and his five sons are all called *rājarsis*.

YAYĀTI-CARITRA. A drama in seven acts on the life of Yayāti. It is attributed to Rudradeva. The subject is Yayāti's intrigue with Sarmisthā

YOGA. A school of philosophy. (*see* Darśana and Yājñavalkya)

YOGA-NIDRĀ. 'The sleep of meditation.' Personified delusion The great illusory energy of Visnu and the illusory power manifested in Devī as Mahāmāyā, the great illusion.

YOGINĪ. A sorceress. The Yoginīs are eight female demons attendant on Durgā. Their names are Mārjanī, Karpūratilakā, Malayagandhinī, Kaumudikā, Bherundā, Mātālī, Nāyakī, and Jayā or Śubhācāra; Sulaksanā, Sunandā.

YONI. The female organ. Alone, or in combination with the *linga*, it is an object of worship by the followers of the Śaktis.

YUDHIṢṬHIRA. The eldest of the five Pāndu princes, mythologically the son of Dharma, the god of justice. With the Hindus he is the favourite one of the five brothers, and is represented as a man of calm, passionless judgement, strict veracity, unswerving rectitude, and rigid justice. He was renowned as a ruler and director, but not as a warrior Educated at the court of his uncle, Dhṛtarāstra, he received from the family preceptor, Drona, a military training, and was taught the use of the spear. When the time came for naming the Yuvarāja or heir-apparent to the realm of Hastināpura, the Mahārāja Dhṛtarāstra selected Yudhiṣthira in preference to his own eldest son, Duryodhana. A long-standing jealousy between the Pāṇḍava and Kaurava princes then broke forth openly. Duryodhana expostulated with his father, and the end was that the Pāndavas went in honourable banishment to the city of Vārṇāvata. The jealousy of Duryodhana pursued them, and his emissaries laid a plot for burning the brothers in their dwelling house. Yudhiṣṭhira's sagacity discovered the plot and Bhīma frustrated it. The bodies of a Bhīl woman and her five sons were found in the ruins of the burnt house, and it was believed for a time that the Pāṇḍavas and their mother had perished. When

Draupadī had been won at the *svayamvara*, Yudhisthira, the eldest of the five brothers, was requested by his juniors to make her his wife, but he desired that she should become the wife of Arjuna, by whose prowess she had been won Through the words of their mother, Kunti, and the decision of the sage Vyasa, the princess became the common wife of the five brothers. An arrangement was made that Draupadi should dwell in turn with the five brothers, passing two days in the separate house of each, and that under pain of exile for twelve years no one of the brothers but the master of the house should enter while Draupadi was staying in it The arms of the family were kept in the house of Yudhisthira, and an alarm of robbery being raised, Arjuna rushed there to procure his weapons while Draupadi was present. He thus incurred the pain of exile, and departed, though Yudhiṣṭhira endeavoured to dissuade him by arguing that the elder brother of a fatherless family stood towards his juniors in the position of a father. After the return of the Pāndavas from exile and their establishment at Indraprastha, the rule of Yudhiṣṭhira is described as having been most excellent and prosperous. The Rājā "ruled his country with great justice, protecting his subjects as his own sons, and subduing all his enemies round about, so that every man was without fear of war or disturbance, and gave his whole mind to the performance of every religious duty. And the Rājā had plenty of rain at the proper season, and all his subjects became rich; and the virtues of the Rājā were to be seen in the great increase of trade and merchandise, in the abundant harvests and the prolific cattle. Every subject of the Rājā was pious; there were no liars, no thieves, and no swindlers; and there were no droughts, no floods, no locusts, no conflagrations, no foreign invasions, and no parrots to eat the grain. The neighbouring Rājās, despairing of conquering Rājā Yadhiṣṭhira, were very desirous of securing his friendship. Meanwhile Yudhiṣṭhira, though he would never acquire wealth by unfair means, yet prospered so exceedingly that had he lavished his riches for a thousand years no diminution would ever have been perceived." After the return of his brother Arjuna from exile, Yudhiṣṭhira determined to assert his supremacy by performing the *rājasūya* sacrifice, and this led to a war with

Jarāsandha, Rājā of Magadha, who declined to take part in it, and was in consequence defeated and killed. The dignity which Yudhisṭhira had gained by the performance of the sacrifice rekindled the jealousy of Duryodhana and the other Kauravas. They resolved to invite their cousins to gambling match, and to cheat Yudhisṭhira of his kingdom Yudhisṭhira was very unwilling to go, but could not refuse his uncle's invitation. Śakuni, maternal uncle of Duryodhana, was not only a skilful player but also a dexterous cheat. He challenged Yudhisṭhira to throw dice with him, and Yudhisthira, after stipulating for fair-play, began the game. He lost his all, his kingdom, his brothers, himself, and his wife, all of whom became slaves. When Draupadī was sent for as a slave and refused to come, Duḥśāsana dragged her into the hall by the hair, and both he and Duryodhana grossly insulted her. Bhīma was half mad with rage, but Yudhisṭhira's sense of right acknowledged that Draupadī was a slave, and he forbade Bhīma and his brothers to interfere. When the old Mahārāja Dhṛtarāṣṭra was informed of what had passed, he came into the assembly, and declaring that his sons had acted wrongfully, he sent Draupadī and her husbands away, imploring them to forget what had passed. Duryodhana was very wroth, and induced the Mahārāja to allow another game to avoid war, the condition being that the losers should go into exile for thirteen years, and should ramain concealed and undiscovered during the whole of the thirteenth year. The game was played, and loaded dice gave Śakuni the victory, so the Pāṇḍavas went again into exile. During that time they rendered a service to Duryodhana by rescuing him and his companions from a band of marauders who had made them prisoners. When Jayadratha, king of Sindhu, was foiled in his attempt to carry off Draupadī, the clemency of Yudhisṭhira led him to implore his brothers to spare their captive's life. As the thirteenth year of exile approached, in order to keep themselves concealed, the five brothers and Draupadī went to the country of Virāṭa and entered into the service of the Rājā. Yudhisṭhira's office was that of private companion and teacher of dice-playing to the king. Here Yudhisṭhira suffered his wife Draupadī to be insulted, and dissuaded his brothers from interfering, lest by so doing they should discover themselves. When the term of exile

was concluded, Yudhisthira sent an envoy to Hastināpura asking for a peaceful restoration to the Pāndavas of their former position The negotiations failed, and Yudhisthira invited Kṛsna to go as his representative to Hastināpura. Notwithstanding Yudhisthira's longing for peace the war began, but even then Yudhisthira desired to withdraw, but was overruled by Kṛsna

Yudhisṭhira fought in the great battle, but did not distinguish himself as soldier The version of the *Mahābharata* given in Mr Wheeler's work makes him guilty of downright cowardice At the instigation of Kṛṣna he compassed the death of Drona by conveying to that warrior false intelligence of the death of his son Aśvatthāman, and his character for veracity was used to warrant the truth of the representation. His conscience would not allow him to tell a downright lie, but it was reconciled to telling a lying truth in killing an elephant named Aśvatthāman, and informing the fond father that Aśvatthāman was dead. He retreated from a fight with Karna, and afterwards reproached Arjuna for not having supported him and Bhīma This so irritated Arjuna that he would have killed him on the spot had not Krsna interposed After the great battle was over Kṛsna saluted him king, but he showed great disinclination to accept the dignity. His sorrow for those who had fallen was deep, especially for Karna, and he did what he could to console the bereaved Dhṛtarāstra and Gāndharī, as well as the many other sufferers. He was made king, and was raised to the throne with great pomp, he acting as ruler under the nominal supremacy of the old King Dhṛtarāstra. There, after an interval, he asserted his universal supremacy by performing the great *aśvamedha* sacrifice. The death of Kṛṣna at Dvārakā and regrets for the past embittered the lives of the Pāṇdavas, and they resolved to withdraw from the world. Yudhisthira appointed Parīkṣit, grandson of Arjuna, to be his successor, and the five brothers departed with Draupadī to the Himālayas on their way to *svarga*. The story of this journey is told with great feeling in the closing verses of the *Mahābhārata*. (*see* Mahābhārata)

Yudhiṣṭhira had a son named Yaudheya by his wife Devikā; but the *Viṣṇu Purāṇa* makes the son's name Devaka and the mother's Yaudheyī.

YUGA. An age of the world. Each of these ages is preceded by a

period called its Sandhyā or twilight, and is followed by another period of equal length called Sandhyāmśa, 'portion of twilight', each being equal to one-tenth of the *yuga*. The *yugas* are four in number, and their duration is first computed by years of the gods:

1	*Kṛta Yuga,*	4000	
	Sandhyā,	400	
	Sandhyāmśa,	400	
		——	4, 800
2.	*Tretā Yuga,*	3000	
	Sandhyā,	300	
	Sandhyāmśa	300	
		——	3,600
3	*Dvāpara Yuga,*	2000	
	Sandhyā	200	
	Sandhyāmśa	200	
		——	2,400
4.	*Kalı Yuga*	1000	
	Sandhyā,	100	
	Sandhyāmśa	100	
		——	1,200
			12,000

But a year of the gods is equal to 360 years of men, so

4800	×	360	=	1,728,000
3600	×	360	=	1,296,000
2400	×	360	=	864,000
1200	×	360	=	432,000
		Total,		4,320,000

years, forming the period called a *mahāyuga* or *manvantara*.Two thousand *mahāyugas* or 8,640,000,000 years make a *kalpa* or night and a day of Brahmā.

This elaborate and practically boundless system of chronology

was invented between the age of the *Ṛgveda* and that of the *Mahābhārata* No traces of it are to be found in the hymns of the *Ṛg*, but it was fully established in the days of the great epic In this work the four ages are described at length by Hanūmat, the learned monkey chief, and from that description the following account has been abridged:

The *kṛta* is the age in which righteousness is eternal, when duties did not languish nor people decline No efforts were made by men, the fruit of the earth was obtained by their mere wish. There was no malice, weeping, pride, or deceit; no contention, no hatred, cruelty, fear, affliction, jealousy, or envy The castes alike in their functions fulfilled their duties, were unceasingly devoted to one deity, and used one formula, one rule, and one rite Though they had separate duties, they had but one Veda and practised one duty.

In the *tretā yuga* sacrifice commenced, righteousness decreased by one-fourth; men adhered to truth, and were devoted to a righteousness dependent on ceremonies. Sacrifices prevailed with holy acts and a variety of rites. Men acted with an object in view, seeking after reward for their rites and their gifts, and were no longer disposed to austerities and to liberality from a simple feeling of duty.

In the *dvāpara yuga* righteousness was diminished by a half. The Veda became fourfold. Some men studied four Vedas, others three, others two, others one, and some none at all. Ceremonies were celebrated in a great variety of ways. From the decline of goodness only few men adhered to truth. When men had fallen away from goodness, many diseases, desires, and calamities, caused by destiny, assailed them, by which they were severely afflicted and driven to practise austerities. Others desiring heavenly bliss offered sacrifices. Thus men declined through unrighteousness.

In the *kali yuga* righteousness remained to the extent of one-fourth only. Practices enjoined by the Vedas, works of righteousness, and rites of sacrifice ceased. Calamities, diseases, fatigue, faults, such as anger, &c., distresses, hunger, and fear prevailed. As the ages revolve righteousness declines, and the

people also decline. When they decay their motives grow weak, and the general decline frustrates their aims. — *Muir*, I. 144

In the *kṛta yuga* the duration of life was four thousand years, in the *tretā* three thousand, in the *dvāpara* two thousand. In the *kali yuga* there is no fixed measure. Other passages of the *Mahābhārata* indicate "that the *kṛta yuga* was regarded as an age in which brāhmanas alone existed, and that ksatriyas only began to be born in the *tretā*".

YUGANDHARA. A city in the Panjāb A people dwelling there and in the vicinity.

YUVANĀŚVA. A king of the Solar race, father of Māndhātṛ A legend represents this son as being conceived by and born of his father

YUVARĀJA. 'Young king ' The heir apparent to a throne

YUYUDHĀNA. A name of Sātyaki

YUYUTSU. A son of Dhṛtarāṣṭra by a vaiśya handmaid On the eve of the great battle he left the side of the Kauravas and joined the Pāṇdavas When Yudiṣthira retired from the world he established Yuyutsu in the kingdom of Indraprastha.

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